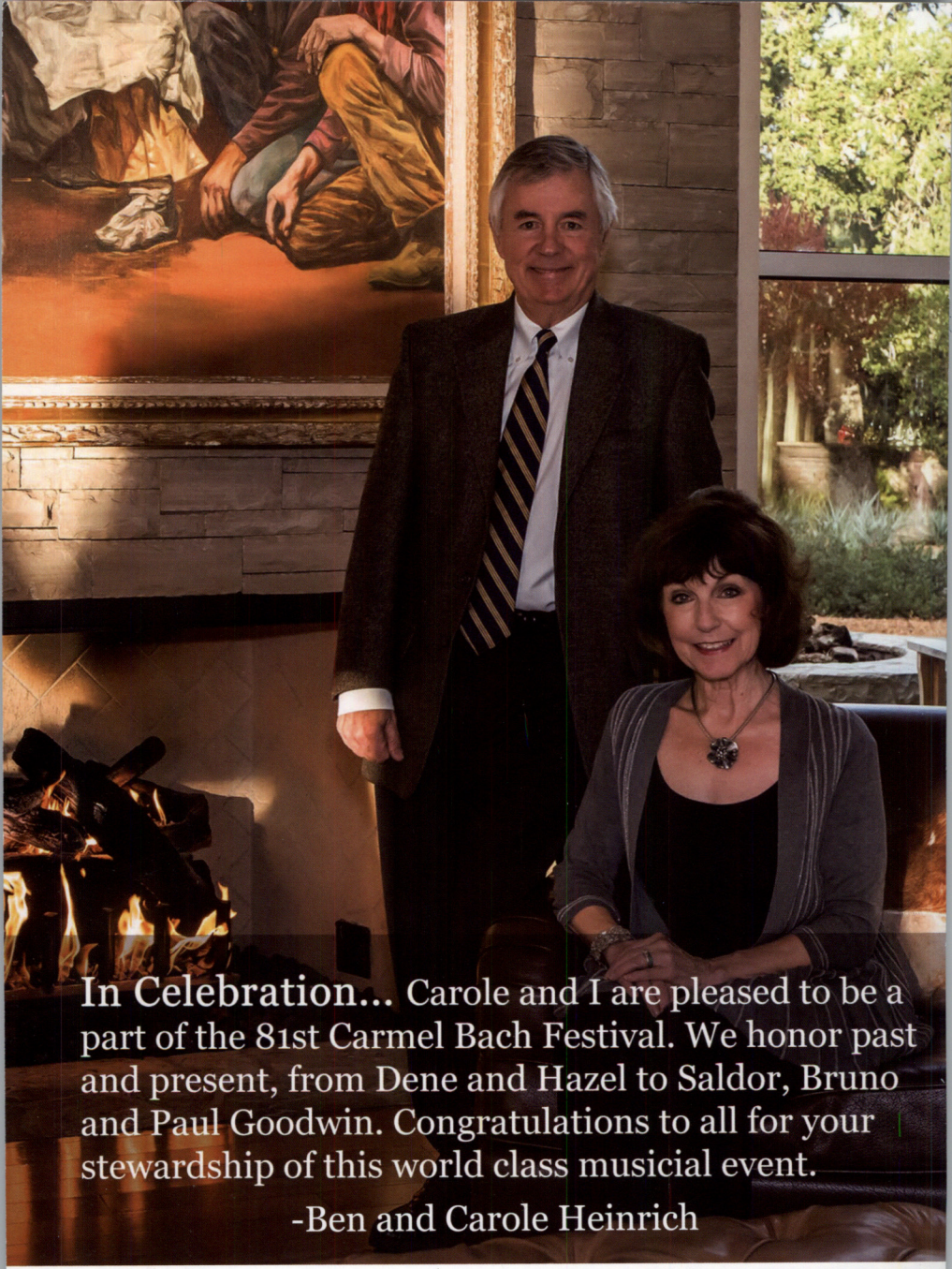
CARMEL BACH FESTIVAL

81st Season

JULY 14-28, 2018

PAUL GOODWIN Artistic Director and Principal Conductor



In Celebration... Carole and I are pleased to be a part of the 81st Carmel Bach Festival. We honor past and present, from Dene and Hazel to Saldor, Bruno and Paul Goodwin. Congratulations to all for your stewardship of this world class musicial event.

-Ben and Carole Heinrich

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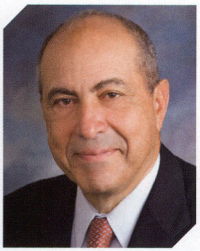
WELCOME

The 81st Season of the Carmel Bach Festival



I think this season pays homage to the idea our founders, Dene Denny and Hazel Watrous, wanted to create – a world-class music, art and cultural experience. This cultural experience is the bedrock of the meaningful personal relationships we seek to create connecting our music, musicians, donors and patrons.

This Festival programming also reflects our mission statement to " celebrate the work, inspiration and ongoing influence of J.S. Bach by immersing audiences in a festival experience integrating music, education and ideas."

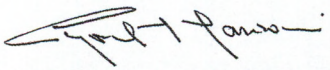
The program presents 15 Main Concerts at Sunset Center and the Carmel Mission, and more than 25 intimate Chamber Concerts in locations around the Monterey Peninsula, as well as the customary array of brass and woodwind concerts, pre-festival concerts, free lectures, master classes and open rehearsals. The repertoire honors and celebrates Bach and the Baroque; but as usual, our Festival presents a wide range of composers spanning more than 400 years, from Tomás Luis de Victoria (born 1548) to Eric Whitacre (born 1970).

We are very pleased and proud to have new three-year agreements with our Artistic Director and Principal Conductor, Paul Goodwin, and Associate Conductor Andrew Megill. These new agreements ensure the Festival's world-class artistic legacy into the next decade. Paul and Andrew have provided outstanding music direction for many years and created the many joyful musical experiences our Festival is known for.

I am proud to lead a versatile and eclectic Festival born in our community in 1935, that continues to stimulate imagination and creativity through intimate musical expression as well as a Festival that explores music of scale, of profound emotion, and of deep meaning.

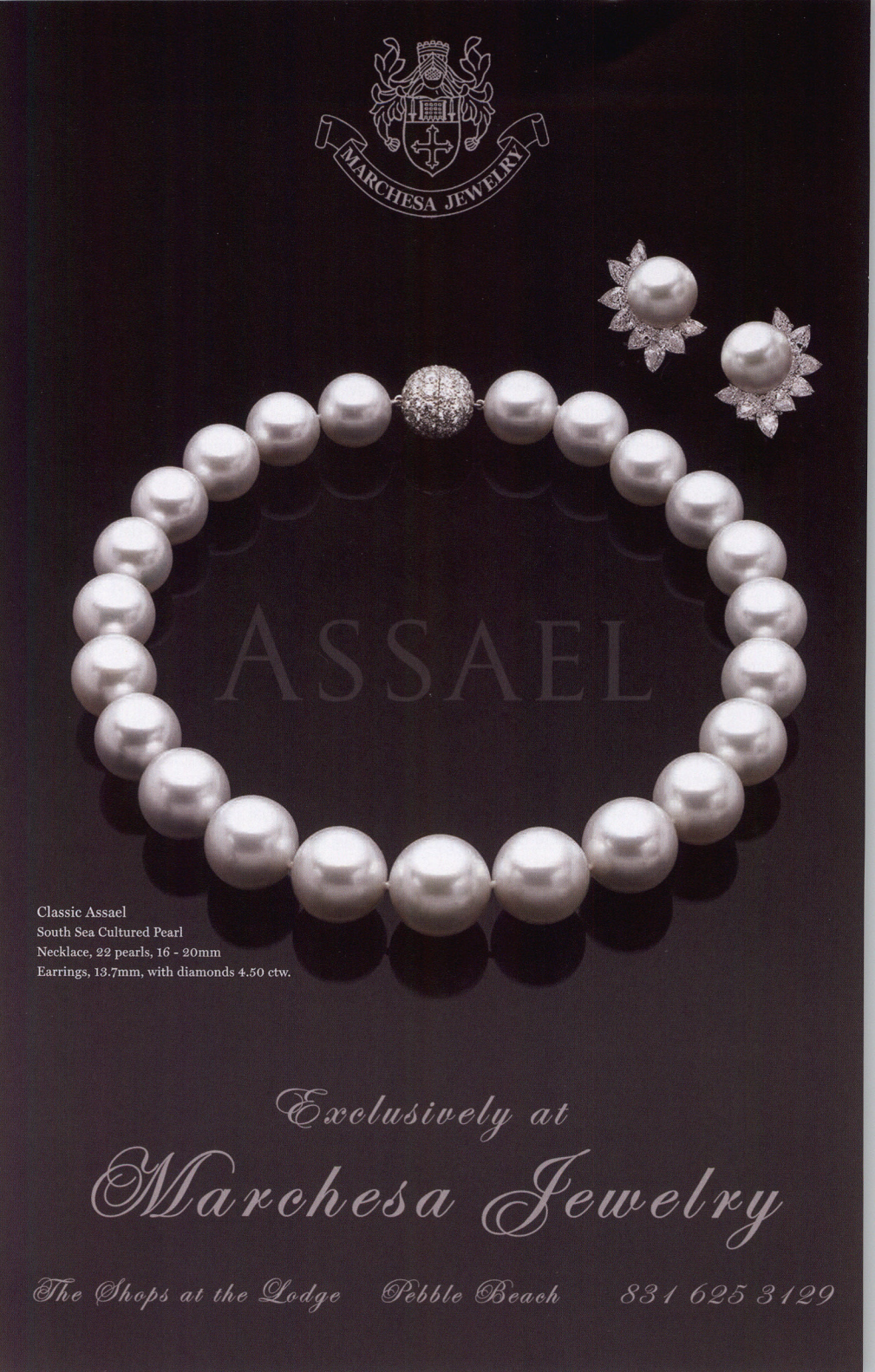
I am grateful to the outstanding musicians that continue their summer pilgrimage to Carmel to create this magical artistry. But I am deeply indebted to the loyal and enthusiastic patrons who have supported us for many, many years.

Thank you and enjoy the Festival!



CYRIL YANSOUNI – President, Board of Directors

Cyril Yansouni *is formerly the Vice President of Hewlett-Packard, President of Convergent Technologies and Chairman and CEO, Read-Rite Corp. He is a graduate of Stanford University and the University of Louvain, Belgium. He has served on many Corporate Boards and as a member of the Advisory Board of Stanford University School of Engineering, chairman of the Advisory Board, Santa Clara University Business School and director of the French American Chamber of Commerce, San Francisco. He previously served as the Carmel Bach Festival president from 2006-2008.*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We hope you enjoy the 2018 program book designed to make it easier to carry with you to all Festival concerts. We are also pleased to again offer the book free of charge. You can also download the Carmel Bach Festival app for iOS or Android. The app will have all the content from the program book, including musician biographies, program listings and notes, translations, and any up-to-the date information that may have missed our print deadline.

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AT-A-GLANCE JULY 14-28

Pre-Festival Events

Monday, July 9	12:00 PM	**MASTER CLASS OPEN SESSION*** (CP)
	7:30 PM	**CHAMBER CONCERT** Organ and Trumpet Recital, Andrew Arthur and Robert Farley (SD)
Wednesday, July 11	5:00 PM	**CHAMBER CONCERT** English Muse (CF)
Thursday, July 12	12:00 PM	**Master Class Open Session*** (CP)
Friday, July 13	5:30 PM	**Annual Gala** (MPCC)

Concerts

Saturday, July 14

Art Raffle Open*
Bach Boutique Open*

6:15 PM **PRE-CONCERT TALK*** (ST/105)
6:50 PM **TOWER MUSIC***
7:30 PM **MAIN CONCERT** (ST)
O Fortuna! – Bach's Orchestral Suite No. 1 and Orff's Carmina Burana

Sunday, July 15

1:30 PM **PRE-CONCERT TALK*** (ST/105)
3:00 PM **MAIN CONCERT** (ST)
St. Matthew Passion
8:30 PM **CHAMBER CONCERT** (AS)
Summer Winds

Monday, July 16

11:00 AM **CHAMBER CONCERT** (CM)
All Bach Organ Recital
12:00 PM **MASTER CLASS*** (CP)
1:00 PM **CHAMBER CONCERT** (STF)
Bach and the Viola
2:30 PM **CHAMBER CONCERT** (AS)
Bach Cantatas
6:30 PM **PRE-CONCERT TALK*** (ST/105)
7:30 PM **MAIN CONCERT** (ST)
Concertmaster Peter Hanson Presents "Eight Seasons"

Tuesday, July 17

1:00 PM **CHAMBER CONCERT** (STF)
Bach and the Cello
2:30 PM **CHAMBER CONCERT** (AS)
When in Rome, Ancient Rome: Music from 80 years B.C. (Before Corelli)
6:15 PM **PRE-CONCERT TALK*** (ST/105)
6:50 PM **TOWER MUSIC***
7:30 PM **MAIN CONCERT** (ST)
A Night at the Opera

Wednesday, July 18

1:00 PM **CHAMBER CONCERT** (STF)
Bach and the Violin
2:30 PM **CHAMBER CONCERT** (AS)
From the Depths: Music of 17th Century Germany
5:00 PM **CHAMBER CONCERT** (CF)
Quartets in the Forest
7:50 PM **TOWER MUSIC***
8:30 PM **MAIN CONCERT** (CM)
Medieval Hymn: Buxtehude's Membra Jesu Nostri

Thursday, July 19

12:00 PM **MASTER CLASS OPEN SESSION*** (CP)
1:00 PM **CHAMBER CONCERT** (STF)
Bach and the Harpsichord
5:00 PM **CHAMBER CONCERT** (CC)
Twilight in the Cathedral
7:00 PM **COMMUNITY CONCERT*** (SFX)
7:30 PM **MAIN CONCERT** (ST)
Amazing Grace – Edwin Huizinga, William Coulter, Ashley Broder and Bach Festival Musicians in Concert

Friday, July 20

1:00 PM **CHAMBER CONCERT** (STF)
Lute Songs
2:30 PM **CHAMBER CONCERT** (AS)
Revolutionary Beethoven
6:15 PM **PRE-CONCERT TALK*** (ST/105)
6:50 PM **TOWER MUSIC***
7:30 PM **MAIN CONCERT** (ST)
Heroic Symphony: Beethoven's "Eroica"

Saturday, July 21

11:00 AM **FAMILY CONCERT** (ST)
Leonard & Rasmus: Birds of a Feather!
2:30 PM **YOUNG ARTISTS' SHOWCASE** (ST)
New for 2018
6:15 PM **PRE-CONCERT TALK*** (ST/105)
6:50 PM **TOWER MUSIC***
7:30 PM **MAIN CONCERT** (ST)
O Fortuna! – Bach's Orchestral Suite No. 1 and Orff's Carmina Burana

Sunday, July 22

1:30 PM **PRE-CONCERT TALK*** (ST/105)
3:00 PM **MAIN CONCERT** (ST)
St. Matthew Passion
8:30 PM **CHAMBER CONCERT** (AS)
The Pilgrimage of the Rose

Monday, July 23

11:00 AM **CHAMBER CONCERT** (CM)
All Bach Organ Recital
12:00 PM **MASTER CLASS*** (CP)
Open Session
1:00 PM **CHAMBER CONCERT** (STF)
Bach and the Viola
2:30 PM **CHAMBER CONCERT** (AS)
Bach Cantatas
6:30 PM **PRE-CONCERT TALK*** (ST/105)
7:30 PM **MAIN CONCERT** (ST)
Concertmaster Peter Hanson Presents "Eight Seasons"

Tuesday, July 24

1:00 PM **CHAMBER CONCERT** (STF)
Bach and the Cello
2:30 PM **CHAMBER CONCERT** (AS)
When in Rome, Ancient Rome: Music from 80 years B.C. (Before Corelli)
6:15 PM **PRE-CONCERT TALK*** (ST/105)
6:50 PM **TOWER MUSIC***
7:30 PM **MAIN CONCERT** (ST)
A Night at the Opera

Wednesday, July 25

1:00 PM **CHAMBER CONCERT** (STF)
Bach and the Violin
2:30 PM **CHAMBER CONCERT** (AS)
From the Depths: Music of 17th Century Germany
5:00 PM **CHAMBER CONCERT** (CF)
Baroque Gems
7:50 PM **TOWER MUSIC***
8:30 PM **MAIN CONCERT** (CM)
Medieval Hymn: Buxtehude's Membra Jesu Nostri

Thursday, July 26

12:00 PM **MASTER CLASS OPEN SESSION*** (CP)
1:00 PM **CHAMBER CONCERT** (STF)
Bach and the Harpsichord
5:00 PM **CHAMBER CONCERT** (CC)
Twilight in the Cathedral
6:30 PM **PRE-CONCERT TALK*** (ST/105)
7:30 PM **MAIN CONCERT** (ST)
I Hear America Singing: The Bach Festival Chorale performing early American Hymns, spirituals and folk songs

Friday, July 27

1:00 PM **CHAMBER CONCERT** (STF)
Lute Songs
2:30 PM **CHAMBER CONCERT** (AS)
Revolutionary Beethoven
6:15 PM **PRE-CONCERT TALK*** (ST/105)
6:50 PM **TOWER MUSIC***
7:30 PM **MAIN CONCERT** (ST)
Heroic Symphony: Beethoven's "Eroica"

Saturday, July 28

11:00 AM **CHAMBER CONCERT** (ST)
Mozart Matinee
1:30 PM **CHAMBER CONCERT** (CP)
Virginia Best Adams Master Class Showcase
7:30 PM **MAIN CONCERT** (ST)
Best of the Fest

VENUE CODES
AS = All Saints Episcopal Church, Carmel
CC = San Carlos Cathedral, Monterey
CF = Church in the Forest, Pebble Beach
CM = Carmel Mission, Carmel
CP = Carmel Presbyterian Church, Carmel
MPCC = Monterey Peninsula Country Club, Pebble Beach
SD = St. Dunstan's Episcopal Church, Carmel Valley
SFX = St. Francis Xavier Church, Seaside
ST/105 = Sunset Center, Studio 105, Carmel
STF = Sunset Center Foyer, Carmel
ST= Sunset Center Theater, Carmel
**Free Event*

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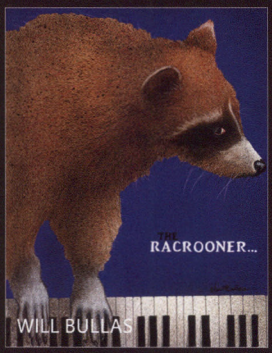

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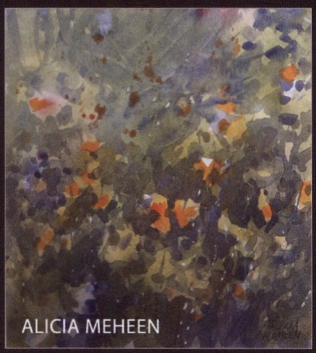
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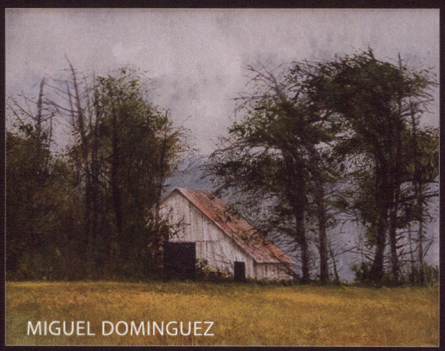
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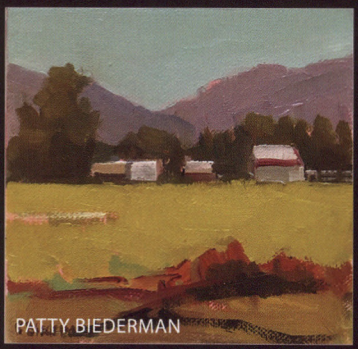
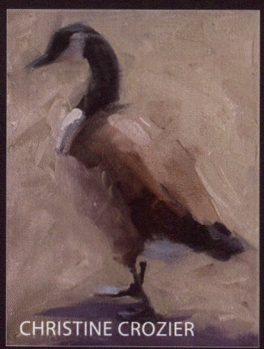

PATTY BIEDERMAN

ANNE DOWNS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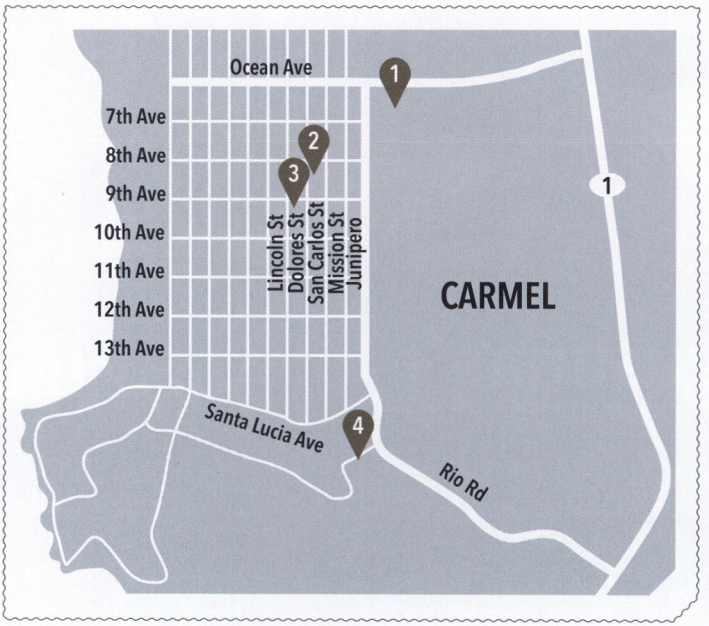
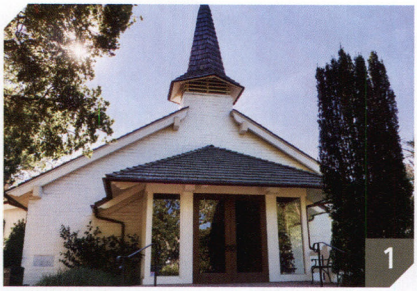


Late seating will be allowed only at appropriate pauses. If it is necessary for you to leave before the end of a performance, we ask that you try to leave between pieces and not while a work is in progress.

No unauthorized recording devices of any kind are allowed during any performance.



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San Carlos and 9th

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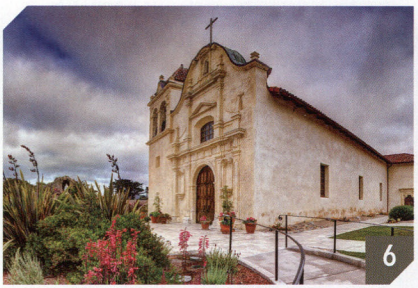

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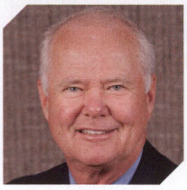

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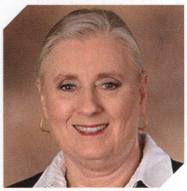

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Carmel Bach Festival
Who We Are

For 81 years, the Carmel Bach Festival has filled the charming village of Carmel-by-the-Sea with some of mankind's profoundest achievements. One of the oldest music festivals in the U.S., the thriving organization continues to explore the art and influence of Johann Sebastian Bach.

The Festival began in 1935 as a four-day series of concerts at the Sunset School Auditorium and the Carmel Mission Basilica under the direction of Ernst Bacon. The Festival's inception coincided with Johann Sebastian Bach's 250th birthday, and founders Dene Denny and Hazel Watrous were guided by the premise that Carmel-by-the-Sea should become the epicenter of world-class music, art and cultural expression. Bach's birthday allowed the founders to use his name to give the new classical music festival a distinctive identity, and while Bach has figured heavily into each season's repertoire selections, the Festival has always sought to perform a wide range of music.

Denny and Watrous were musical producers and owners of the influential Denny-Watrous Gallery. They spearheaded the creation of the Carmel Music Society and its annual concert series in 1927, after booking a few of their own concerts and events in their home and studio on North Dolores Street and also in the original Golden Bough Theater on Ocean Avenue. With these early events, the two visionary women laid the path for a rich tradition of classical music in Carmel.

The duo managed theaters and concert series throughout the Central Coast, including California's First

"Through the vision and untiring efforts, Dene Denny and Hazel Watrous of Carmel at last have hit upon the ideal civic enterprise, one of which we may be keenly proud, and which unites us all."
–THE CARMEL PINE CONE, JULY 24, 1936

Theater in Monterey at the corner of Pacific and Scott Streets. Denny enjoyed a brief career as a concert pianist, and exhibited a progressive spirit in her performances, playing by memory repertoire from composers such as Arnold Schoenberg and Bela Bartok. Watrous was known for her keen design sense.

"Dene Denny and Hazel Watrous had enormous, generous hearts, great strength of character, and very high standards," said Festival dramaturge David Gordon in his book, *Carmel Impresarios*. "In their work together, they recognized and collaborated with artists in every discipline who shared their mission: to connect with others, to help others to connect with each other, and to create artistic excellence and shared joy."

In 1938, Gastone Usigli was named music director, leading the Festival until his death in 1956. As his successor, Dene Denny chose Hungarian-born conductor Sandor Salgo. Under Salgo's 36-year leadership, the largely amateur Festival became fully professional and internationally recognized. Salgo's long tenure at Stanford University created a link between musical sponsorship and the emerging study of historical performance practices and a rediscovery of Baroque music.

When Salgo retired in 1991, Bruno Weil was named the artistic director. During his 19 years, Weil advanced the Festival's international reputation for artistic excellence and attracted exciting new artists. Weil was also a driving force behind the renovation of the Festival's home throughout its 80+ years, the Sunset Center. A 10-year planning and renovation process saw Weil open the "new" Sunset Center in July, 2003.

Paul Goodwin, one of Europe's most creative conductors, succeeded Maestro Weil in 2011. A former oboist and native of England, Maestro Goodwin has introduced performance of Bach's great works at Baroque pitch using period instruments among the innovative and diverse programming he has brought to the Festival.

MEET PAUL GOODWIN

Artistic Director and Principal Conductor

One of Europe's most versatile and creative conductors, Paul Goodwin is now in his eighth season as Artistic Director and Principal Conductor of the Carmel Bach Festival. He is the fifth maestro to hold this position in the organization's distinguished 81-year history.

Goodwin's career has taken many twists and turns. Like many British musicians, he was involved in music from an early age as a boy soprano (in the renowned Temple Church Choir in central London) and then oboist. He went to University in Nottingham where he studied composition, analysis and contemporary music, while nurturing his love of conducting and early music. Paul eventually decided to focus on modern and baroque oboe, studying in London, Vienna and Salzburg (with Nicolas Harnoncourt). He became known throughout the world as one of the players in the forefront of the Early Music revival, pushing forward playing standards and researching early music techniques on the oboe from early baroque repertoire to Wagner and beyond. He still has a collection of 22 diverse oboes and countless reeds!

In his years as a professional oboist, Paul played for most of the great directors in the early music world, performed concertos in the finest concert halls of the world and made many solo and obbligato recordings. All this came to an end when he was offered a number of prestigious conducting engagements. He decided to jump fully into his other love, conducting, traveling to Finland to study with the great conducting teacher Jorma Panula. Subsequently, Christopher Hogwood asked him to be the Associate Conductor of the Academy of Ancient Music, a post he held for 11 years and with whom three recordings were nominated for a Grammy in the US and a Gramophone award in Britain. The English Chamber Orchestra

"The 2018 Carmel Bach Festival is full of stories and narratives that use the expressive power of music and words to lift you out of the ordinary and into the extraordinary!"
–PAUL GOODWIN

offered him the position of Principal Guest Conductor, a post he held for six years. He also came to the world's attention through masterminding the first-ever staged performances of Bach's *St. Matthew Passion* with director Jonathan Miller.

His many acclaimed recordings as a conductor include the music of Edward Elgar with the English Chamber Orchestra, Mozart's one act opera Zaide with the Academy of Ancient Music, Handel opera and oratorio recordings with Kammerorchester Basel and several atmospheric CDs of John Tavener's music. He has performed with exciting luminaries in his career such as Kiri Te Kanawa, Joshua Bell, Maria João Pires, Mstislav Rostropovich and Magdelena Kozena.

Paul has a strong association with many orchestras and opera houses in Germany and particularly its fine radio symphony orchestras with whom he is able to indulge his passion for unusual repertoire, interesting juxtapositions of composers, and pairings of old and new music. He has a particularly strong relationship with the Munich Radio Orchestra with whom he has recently recorded two unusual CDs, one, of the famous children's pieces Peter and the Wolf and Paddington Bear, and the other of virtuosic violin music from Brahms to Shostakovich with the emerging star, Charlie Siem.

Elsewhere he has conducted many national orchestras including those of Spain, Belgium, France, Scotland, Poland, Taiwan, Sweden and Finland, plus many national chamber orchestras. In the United States, his credits include guest conducting appearances with the Baltimore Symphony, Minnesota Orchestra, the Seattle Symphony, the National Symphony in Washington, DC, the Philadelphia Orchestra, the San Francisco Symphony, the Utah Symphony, the Milwaukee Symphony, the New World Symphony, the Saint Paul Chamber Orchestra and the Handel and Haydn Society in Boston. In the UK, he has conducted the BBC Symphony, the Hallé, BBC Philharmonic, the Scottish National and the Scottish Chamber orchestras and many others.

In recognition of his exceptional artistic service to the performance of works by Handel, Goodwin was awarded the prestigious Handel Prize in 2007 from the city of Hallé in Germany (Handel's birthplace). His dedication to education and outreach has inspired him to work with the National Youth Orchestras of the Netherlands, Germany, Italy and Spain, the Britten-Pears Orchestra, the European Union Baroque Orchestra and the orchestras of the Royal College and Royal Academy of Music in London as well as the Royal Conservatory in The Hague.

Paul loves to conduct opera; he has worked in the Royal Opera houses in Spain and Portugal, the Hungarian National Opera, and the National Opera houses in Scotland, Wales and Belgium, the National Theatre in England, the Komische Oper in Berlin, the Sydney Opera House in Australia, as well as at the Brooklyn Academy of Music in New York.

Paul resides in Surrey, to the west of London, with his wife, Helen (a former professional cellist, now an architect), and their three children: Holly, Tom, and Barnaby.

Sponsored by: Dr. & Mrs. James C. Fraser, Robert Lyle, Valera Lyles, Claudine Torfs

ARTISTIC LEADERSHIP

ANDREW MEGILL

Associate Conductor; Director of Chorale and Chorus

Andrew Megill is the Chorusmaster for the Montreal Symphony Orchestra, Artistic Director of Fuma Sacra, and Professor of Conducting and Director of Choral Activities at the University of Illinois, where he leads the oldest doctoral program in choral conducting in North America. He made his debut conducting the Montreal Symphony Orchestra in December 2014, and has prepared choirs for performances of the Cleveland Orchestra, Dresden Philharmonie, Montreal Symphony, National Symphony, and New York Philharmonic.

Megill is especially admired for his performances of Baroque choral works. He regularly collaborates with leaders in the field of historically-informed performance, including Masaaki Suzuki, Ton Koopman, Paul Goodwin, and Bruno Weil. He has previously served as Music Director of the Masterwork Chorus and Orchestra, Chorusmaster for the Spoleto Festival USA, and Associate Professor at Westminster Choir College and has guest conducted for the Yale Institute of Sacred Music, Emmanuel Music (Boston), the Juilliard Opera Center, TENET vocal ensemble, Piffaro, Rebel, Sinfonia NYC, the Sebastians, and the Trinity Baroque Orchestra.

Sponsored by: Denise Foderaro and Frank Quattrone
In Honor of Cyril and Jeanne Yansouni

PETER HANSON

Concertmaster; Director of Monday Main Concert

Peter has performed with the Academy of St. Martin-in-the-Fields, The London Chamber Orchestra, The London Sinfonietta and other London orchestras. He also formed the Hanson String Quartet. In 1989 he became concertmaster for the English Concert conducted by Trevor Pinnock and was concertmaster for Roger Norrington and the Orchestra of the Age of Enlightenment. Soon a vision of a new type of quartet emerged and Peter formed the Eroica Quartet with colleagues from the world of period instrument performance.

He has played as guest-concertmaster with the Hallé Orchestra, the Scottish Chamber Orchestra, and the Philharmonia Orchestra conducted by Rostropovich and traveled abroad with the Mahler Chamber Orchestra with Daniel Harding, Les Musiciens du Louvre with Marc Minkowski, L'Orchestre des Champs-Elysées and La Chambre Philharmonique. Hanson has been the concertmaster for Sir John Eliot Gardiner's Orchestre Revolutionaire et Romantique for 25 years.

Sponsored by: Roberta Bialek Elliott, Edie and Lamont Wiltsee

ANDREW ARTHUR

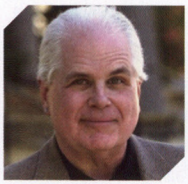
Principal Keyboard; Director of Twilight in the Cathedral

A native of the UK, Andrew Arthur is a conductor, keyboard soloist, ensemble player and teacher of exceptional versatility. He combines these disciplines with his principal position as Fellow and Director of Music at Trinity Hall, Cambridge, where he is also an Affiliated Lecturer in the University's world-renowned Faculty of Music.

Andrew holds the positions of Associate Director of The Hanover Band, Principal Guest Conductor of the Euterpe Baroque Consort in Belgium and Musical Director of his own period-instrument ensemble and vocal consort, Orpheus Britannicus.

Andrew's solo engagements encompass organ, harpsichord and fortepiano literature. He has maintained a life-long commitment to liturgical music, an interest nurtured through his early training as a Cathedral chorister and subsequently as organ scholar at Gonville & Caius College, and as deputy Lay-Clerk at St. John's College, Cambridge. He currently works throughout the academic year training the Organ Scholars and conducting the Chapel Choir at Trinity Hall. For more information, visit *www.andrewarthur.com.*

Sponsored by: Hsing Kung



DAVID GORDON

Dramaturge; Adams Master Class Director

Now in his 30th season, David made his Carmel Bach Festival debut in 1983 as the Evangelist in Bach's *St. John Passion* and has appeared as tenor soloist in more than 80 Festival concerts. In addition, he has been guest artist with virtually every leading North American symphony orchestra, and with other prestigious orchestras and festivals on four continents. A renowned Bach interpreter, he has sung at all major North American Bach Festivals, and at Bach festivals in Europe, South America, and Japan.

On the operatic stage David has performed 60 principal roles with the Chicago Lyric Opera, Metropolitan Opera, San Francisco Opera, Houston Grand Opera, Washington Opera (Kennedy Center), Hamburg Staatsoper, and many other companies. A prolific recording artist, David appears on fifteen CDs for RCA Red Seal, Decca, London, Telarc, Dorian, Newport, and Vox. David is the author of *Carmel Impresarios*, the definitive history of the Festival and its founders, and *The Little Bach Book*, a richly illustrated study of Bach's daily life and the world of 18th Century Leipzig. Visit *www.spiritsound.com.*

Sponsored by: Betsy and Robert Sullivan, Edie and Lamont Wiltsee

SUZANNE MUDGE

Tower Music Director; Trombone

Suzanne Mudge is director of community engagement for the Carmel Bach Festival. In addition to playing trombone in the Festival orchestra, she directs Tower Music, the community outreach concerts, and is the music librarian. Sue also creates and curates "The Epic Adventures of Leonard and Rasmus," a family series of interactive and educational concerts. Sue also coaches the Youth Music Monterey Brass, maintains a private teaching studio, and conducts clinics and brass coaching in the area schools.

Prior to joining the CBF administrative staff, Sue taught at Central Oregon Community College and The Seven Peaks School in Bend, and performed with the Central Oregon Symphony, the Eugene Symphony, and the Bend Brass Quintet. Sue was previously a freelance musician and music educator in the Bay Area where she performed with the Women's Philharmonic in San Francisco, the symphonies in Modesto, Fremont, Marin, Berkeley, and San Jose, recorded for Koch and Albion, and was the band director at Lowell HS in San Francisco.

Sue grew up in Laguna Beach, has a BM from The UOP Conservatory of Music, a MM from the University of Arizona, and a teaching credential from Notre Dame de Namur University. Sue has a passion for film music, and loves the beach, California native trees and plants, and hiking and cycling across the Monterey Peninsula.

Sponsored by: Patricia and Ron Eastman, Joanne Taylor, Edie and Lamont Wiltsee

MICHAEL BEATTIE

Keyboards; Adams Master Class Director; Organ and Harpsichord

Michael Beattie is a conductor, keyboardist, and vocal coach, specializing in the music of the Baroque period. For Boston's Emmanuel Music, he conducted Handel's *Ariodante*, the *St. John Passion*, the complete Bach Motets, and more than one hundred Bach cantatas. Other conducting engagements have included Purcell's *Dido and Aeneas*, Handel's *Rinaldo* and *Rodelinda*, and *Teseo*. He returned to Pittsburgh in 2017 to conduct Handel's *Riccardo Primo*. A highly regarded keyboard player, Michael has performed with the Boston Symphony and the Saint Paul Chamber Orchestra among others.

Michael toured internationally with director Peter Sellars as assistant conductor for the Mozart/Da Ponte cycle and as organist for staged Bach cantatas with Lorraine Hunt Lieberson. He has been on the faculties of the Tanglewood Music Center and Haymarket Opera and is a lecturer at Boston University. He has recorded for KOCH International Classics and Nonesuch records.

Sponsored by: Robert Lyle

ALLEN WHEAR

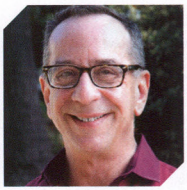
Chamber Concert Director; Principal Cello

Allen is Associate Principal Cellist of Tafelmusik Baroque Orchestra and Artistic Director of Baltimore's Pro Musica Rara. He performs with the Hammer Clavier Trio and has appeared as soloist with Tafelmusik, the Brandenburg Collegium, and the Charleston Symphony, among others. He has been a guest of the Smithsonian Chamber Players, Musica Antiqua Köln, Vienna Boys Choir, and at the Maggio Musicale in Florence. He teaches baroque cello at the University of North Texas in Denton and has given master classes at universities across North America.

A graduate of the New England Conservatory and the Juilliard School, Allen also holds a doctorate from Rutgers. His orchestral composition "Short Story" was commissioned and premiered by Tafelmusik. His recording credits include Sony, Virgin, Musical Heritage, Naxos, and Deutsche Harmonia Mundi.

Sponsored by: Roberta Bialek Elliott, Jinah and Nigel Lovett, Edie and Lamont Wiltsee

ADMINISTRATIVE STAFF



STEVE FRIEDLANDER
Executive Director

- Steve came to Bach Festival in 2015 as General Manager. He was appointed Managing Director in September 2016, and executive director in 2018.
- He was previously the Managing Director of Artistic Operations of the Grand Teton Music Festival with responsibility for the administration of the music program, musicians housing, facilities, and education and outreach.
- Previously, he was Production Manager of Mercury Baroque (Houston), Executive Director of the Bach Society Houston, and president of Houston Boychoir, Inc.
- Steve had a long career as a finance originator for large capital projects in the energy sector for companies such as Bankers Trust Co., Combustion Engineering, ABB Project & Trade Finance (USA), Public Service Enterprise Group, and Reliant Energy. He holds a B.S. in Economics from the Wharton School, University of Pennsylvania, and an MBA from the Columbia University Graduate School of Business.

SUZANNE MUDGE
Director of Community Engagement/ Music Librarian
See page 25 for bio.

SCOTT SEWARD
Director of Marketing and Communications

- Scott came to the Festival in 2016 after a 13-year career with the Northern California Golf Association where he was director of communications and marketing and editor of *NCGA Golf*.
- Previously, he was a high school band and orchestra director for 10 years in his native Cincinnati, Ohio.
- Scott plays trumpet professionally, including with the Monterey Pops!, and other groups. He currently serves on the board of directors of the Monterey Pops! and as assistant conductor and president of the Pacific Grove Pops.
- Scott has a Bachelor of Music from the University of Cincinnati College–Conservatory of Music, summa cum laude, and a Master's in Education from Xavier University. Scott and his wife Laurie live in Pacific Grove.

JULIE LIM
Box Office Manager

- Julie was a CEO in restaurant management in the San Francisco Bay Area.
- In 2013, she volunteered in the Box Office of the Carmel Bach Festival and then joined the team as Box Office Manager.
- Julie brings with her a strong business background and a love of music from around the world, having been born in Japan and lived in Iran, Turkey, and Singapore.
- She received her B.S. in Nutrition Science from UC Davis and began work as a dietician in Napa Valley. Outside of the Festival, Julie enjoys riding her horse and competing in Dressage.

AVERY GOULD
Development and Marketing Coordinator

- Avery graduated from California State University, Monterey Bay in May 2015 with a degree in Visual and Public Art with a concentration in Arts Education and Museum Studies.
- She currently serves on the AFP Monterey Bay Board of Directors as Communications and Marketing Chair.
- In her spare time she likes to read books, play video games, and spend time with her dog.

OLIVIA COLOMBO
Development Coordinator

- Olivia grew up in Winters, California and holds a Bachelor's of Science degree in Kinesiology from Sonoma State University.
- She was raised in Waldorf education that cultivated intellectual, practical and artistic development.
- In her spare time she enjoys horseback riding, Pilates and knitting.

LAUREN GUTIERREZ-BROWN
Associate

- Lauren is a Central Coast native with a background in vocal arts and an A.A. in Music from Cabrillo College in Santa Cruz.
- She graduated from Cal State Monterey Bay with a BA in Integrated Special Studies last May.
- Lauren has previously worked with other local arts nonprofits, Cabrillo Stage and Arts Council Santa Cruz County.
- She is thrilled to be living in Monterey and working in a community which embraces the arts and the coastal environment.

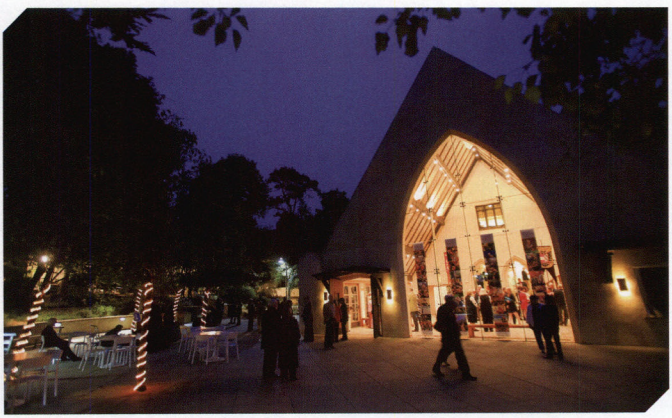
KERSTIN HOLMES
Assistant Box Office Manager; Housing Associate

- Kerstin joined the Festival as a volunteer in 2013 and was hired as a seasonal employee shortly after.
- She has worked as a volunteer, assistant box office manager, event production, and general administrative support and coordination.
- Kerstin was hired recently as an Associate presently assigned to the housing acquisition and assignment process.
- In her free time, Kerstin loves spending time in the great outdoors, traveling, painting and photographing.

PHILIP WOOD
Accountant

- Phillip joined the Carmel Bach Festival in late 2016.
- He began his career as a CPA and in business and, for the last 15 years, has held executive positions in non-profit agencies.

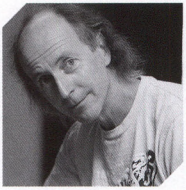
SUPPORT STAFF
Sato Terian, *Box Office Assistant*
Jackie Capone, *Event Assistant*



FESTIVAL PRODUCTION STAFF

DOUG MUELLER
Technical Director

- Doug's first year at the Bach Festival was 1999 and he is honored to return.
- He is a director of narrative and documentary films, as well as IATSE Journeyman and Technical Director of the Pebble Beach Author and Ideas Festival.
- His first feature film *Repatriation* is streaming on Amazon. In 2011, *Prairie Love* premiered at the Sundance Film Festival. He also directed *Four Corners*, which won 2nd Place at the Science Fiction Hall of Fame's Science Fiction Short Film Festival ('08).
- Doug's first documentary, chronicling the historic Carmel Mission Basilica restoration, is a part of the Fiscal Sponsorship Program at the San Francisco Film Society. In 2011 his documentary about Festival harpsichord technician Carey Beebe premiered at the Academy Accredited, Nashville Film Festival.
- Doug holds a B.A. degree from University of California, Davis.



CAREY BEEBE
Harpsichord Technician

- Carey is probably the most traveled and best-known Australian harpsichord maker. After a music degree and three performance diplomas he became interested in harpsichord construction, and trained at the prominent American workshop of *D. Jacques Way*.
- In 1982 he was made the youngest ever-International Agent for *Zuckermann Harpsichords Inc.*, and since 1999 has worked exclusively with Marc Ducornet and The Paris Workshop.
- Carey has scrutinized original instruments in museums and private collections, and maintained or prepared instruments for concerts, broadcasts or recordings on six continents. He has gained considerable expertise in the problems of maintaining early keyboard instruments under adverse conditions.

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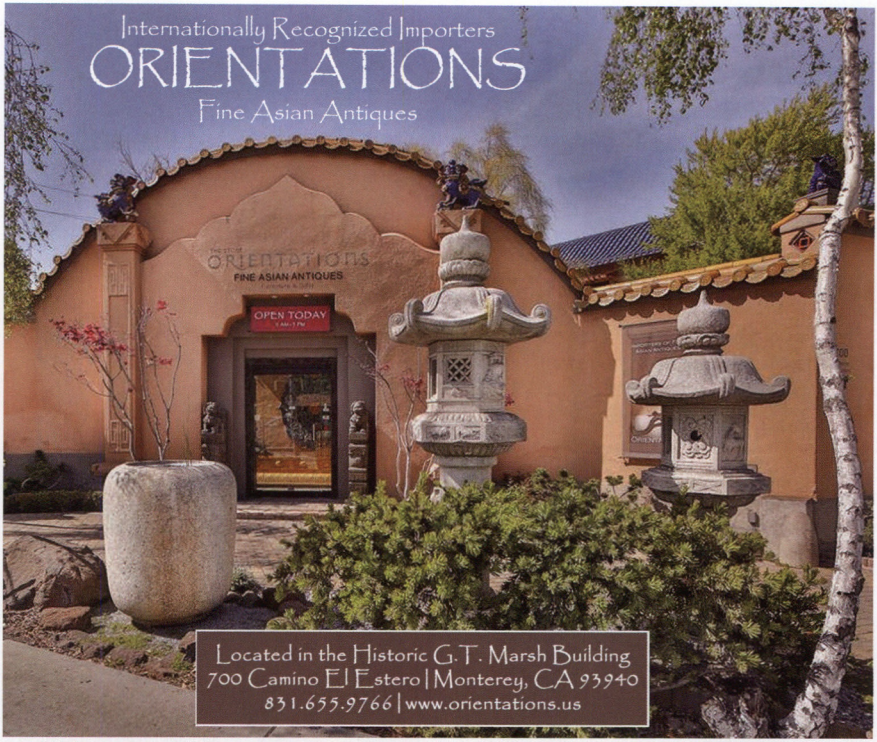
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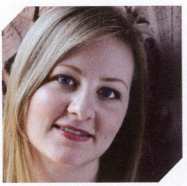
VOCAL SOLOISTS

MHAIRI LAWSON

Soprano

Mhairi Lawson returns for her third Carmel Bach Festival season. The soprano has become an audience favorite! While a student at the Guildhall School of Music, Mhairi won the International Early Music Network Young Artists Prize, which led to her first recording. Mhairi has performed in opera houses and concert halls worldwide such as English National Opera, The Gabrieli Consort and The Scottish Chamber Orchestra.

Sponsored by: Didier LeGall, Jackie and Mark Wendland Fund of the Community Foundation for Monterey County, Diane and John Young



CLARA ROTTSOLK

Soprano

In repertoire from the Renaissance to the contemporary, Clara Rottsolk's solo appearances have taken her across the U.S., the Middle East, Japan and South America. A native of Seattle, Clara earned her music degrees at Rice University and Westminster Choir College, and was awarded for musical excellence by the Metropolitan Opera National Council. She teaches voice at Swarthmore, Haverford and Bryn Mawr Colleges. Rottsolk returns to the Bach Festival stage in 2018.

Sponsored by: S. David Nathanson, MD

MEG BRAGLE

Mezzo-Soprano

Meg Bragle returns for her second Carmel Bach Festival season as a soloist in 2018. She was a Virginia Best Adams fellow in 1999. Widely praised for her musical intelligence and "expressive virtuosity," Meg has earned an international reputation as one of today's most gifted and versatile mezzo-sopranos. She is the recipient of awards and recognition from *Symphony Magazine*, the American Bach Society, and the Bethlehem Bach Festival.

Sponsored by: Wayne and Joan Hughes

THOMAS COOLEY

Tenor

Minnesota-born tenor Thomas Cooley has established a reputation on both sides of the Atlantic–and beyond–as a singer of great versatility, expressiveness, and virtuosity. Cooley studied at DePauw University, the University of Minnesota and the Richard Strauss Conservatory. This season marks Thomas' seventh in Carmel; in 2017, his solo in Beethoven's *Ninth Symphony* and in Aaron's Copland's *Old American Songs* were highlights.

Sponsored by: Arnold and Dianne Gazarian, Didier LeGall

RUFUS MÜLLER

Tenor

Rufus Müller is a leading Evangelist in Bach's *Passions*. Rufus has worked with many conductors and has given recitals in Wigmore Hall and Barbican Concert Hall (London) as well as for BBC Radio and in Munich, Tokyo, Barcelona, Madrid, Paris, Salzburg and New York. He was born in Kent, England and was a choral scholar at New College, Oxford. Rufus teaches at Bard College, New York. Audiences will remember his performance as the Evangelist in *St. Matthew Passion* during the 2014 Festival.

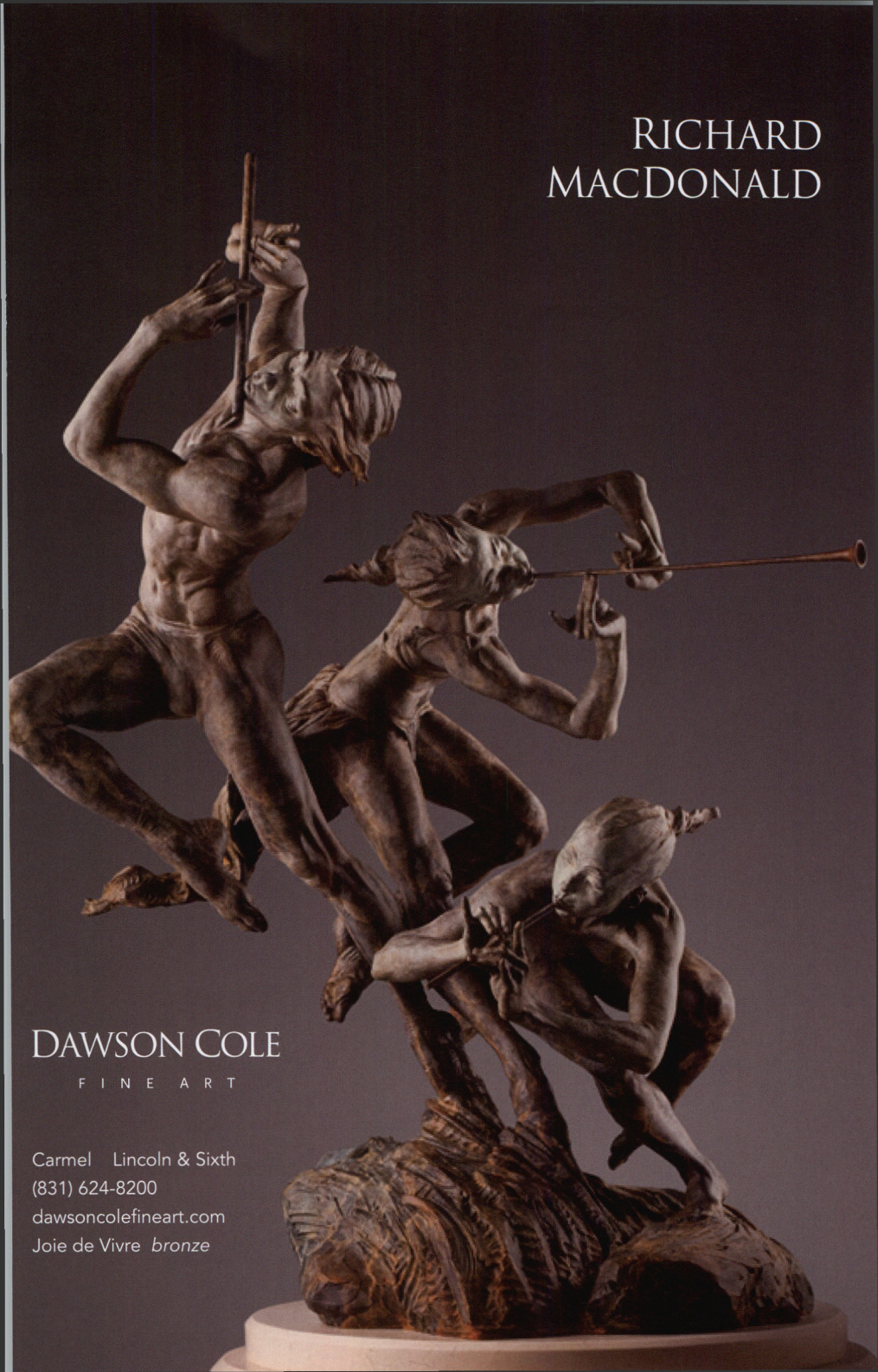
Sponsored by: Elizabeth Sosic

JOHN BRANCY

Baritone

John Brancy is "a vibrant, resonant presence" on the international opera, concert and recital stages. He is one of his generation's leading interpreters of song. An active soloist, John has appeared with the San Francisco, Boston, Saskatoon and Regina Symphonies, and Brooklyn Art Song Society. While still an undergraduate at The Juilliard School, Mr. Brancy made his Carnegie Hall and Avery Fisher debuts in Fauré's *Requiem*. He is a recent 1st prize winner of the Jensen Foundation and Marilyn Horne Song competitions, and received the Sullivan Foundation Grand Prize. Brancy makes his Carmel Bach Festival debut in 2018.

Sponsored by: Susan and Mads Bjerre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FESTIVAL PERFORMERS

Orchestra

Strings : Violin
- Peter Hanson, *Concertmaster*
- Cynthia Roberts, *Principal 2nd Violin*
- Cristina Zacharias, *Associate Principal 2nd Violin*
- Patricia Ahern
- Tatiana Daubek
- Karen Dekker
- Ann Kaefer Duggan
- Evan Few
- Elizabeth Stoppels Girko
- Naomi Guy
- Marika Holmqvist
- Edwin Huizinga
- Johanna Novom
- Adriane Post
- Amelia Roosevelt
- Jayne Spencer
- Joseph Tan
- Gabrielle Wunsch

Strings : Viola
- Karina Schmitz, *Principal*
- Cynthia Keiko Black
- Sarah Darling
- Meg Eldridge
- Kyle Miller

Strings : Cello
- Allen Whear, *Principal*
- Paul Dwyer
- Paul Rhodes
- Timothy Roberts
- Ezra Seltzer

Strings : Double Bass
- Jordan Frazier, *Principal*
- Derek Weller, *Associate Principal*
- Bruce Moyer

Strings : Theorbo/Archlute
- Daniel Swenberg

Strings : Harp
- Dan Levitan

Strings : Viola da Gamba
- Roy Whelden

Woodwinds : Flute
- Robin Carlson Peery, *Principal*
- Dawn Loree Walker
- Laurie Seibold

Woodwinds : Baroque Flute
- Stephen Schultz, *Principal*
- Lars Johannesson
- Alissa Roedig
- Mindy Rosenfeld

Woodwinds : Oboe
- Gonzalo X. Ruiz, *Principal*
- Neil Tatman, *Associate Principal*
- Ellen Sherman
- Stephen Bard, *Baroque Oboe*
- Fiona Last, *Baroque Oboe*

Woodwinds : Clarinet
- Ginger Kroft, *Principal*
- Erin Finkelstein
- Jeannie Psomas

Woodwinds : Bassoon
- Dominic Teresi, *Principal*
- Britt Hebert
- David Granger, *Contrabassoon*

Brass : Horn
- Meredith Brown, *Principal*
- Paul Avril
- Alex Camphouse
- Jeffrey Fowler
- Alicia Mastromonaco

Brass : Trumpet
- Robert Farley, *Principal*
- Dominic Favia
- Leonard Ott
- Greg Smith

Brass : Trombone
- Bruce Chrisp, *Principal*
- Suzanne Mudge
- Wayne J. Solomon

Brass : Tuba
- Scott Choate

Timpani and Percussion
- Kevin Neuhoff, *Principal*
- Timothy Dent
- Stuart Langsam
- Frank Wyant

Keyboards
- Andrew Arthur, *Principal*
- Michael Beattie
- Keenan Roberts Boswell
- Lucy Faridany
- Dongsok Shin

Soloists

- Mhairi Lawson, *Soprano*
- Clara Rottsolk, *Soprano*
- Meg Bragle, *Mezzo-Soprano*
- Thomas Cooley, *Tenor*
- Rufus Müller, *Tenor*
- John Brancy, *Baritone*

Chorale

Soprano
- Hannah DePriest*
- Estelí Gomez
- Linda Lee Jones
- Rebecca Mariman
- Jennifer Paulino
- Molly Quinn
- Angelique Zuluaga

Mezzo-Soprano
- Luthien Brackett*
- Kathleen Flynn
- Alyson Harvey
- Virginia Warnken Kelsey
- Elizabeth Johnson Knight
- Alice Kirwan Murray
- Patricia Thompson

Tenor
- Jonas Budris*
- Andrew Fuchs
- Timothy Hodges
- Owen McIntosh
- Jos Milton
- Stephen Sands
- David Vanderwal

Baritone/Bass
- Charles Wesley-Evans
- Jeffrey Fields
- Tim Krol
- David Newman
- Andrew Padgett*
- Paul Speiser
- Jonathan Woody

** Virginia Best Adams Masterclass Fellows*

Chorus

Soprano
- Laura Arnow
- Heather Chang
- Elaine DeMarco
- Anna Hallock
- Jody Lee
- Aprille Lucero
- Marilyn Maxner
- Carolyn Mazenko
- Leslie Mulford
- Alli Preece
- Cynthia Stormer

Mezzo-Soprano
- Phyllis Edwards
- Uta Francke
- Kathy Kirkwood
- Mary Clare Martin
- Susan Mehra
- Susan Meister
- Kellie Morgantini
- Jean Widaman
- Peg Wittrock

Tenor
- Saul Alejandre
- Mary Forbord
- John Koza (Assistant Conductor)
- Mark Stevens
- David Wittrock
- Wendell Yee

Baritone
- John Castagna
- Jeff DeMarco
- John Heyl
- Otto Neely
- Frank Raab
- Vincent van Joolen

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FESTIVAL ORCHESTRA

Violin

PETER HANSON, *Concertmaster*
See page 24 for bio.

CYNTHIA ROBERTS
Principal Second Violin

- Bach Festival musician for 22 seasons
- Faculty member of The Juilliard School for the last nine years
- Cynthia also teaches at the University of North Texas and the Oberlin Baroque Performance Institute.
- Her recording credits include Sony, Analekta, and Deutsche Harmonia Mundi.

Sponsored by: Susan DuCoeur

CRISTINA ZACHARIAS
Associate Principal Second Violin

- Bach Festival musician for 10 seasons
- Cristina is a member of Tafelmusik Baroque Orchestra and can be heard on over 25 recordings for the ATMA, Analekta, CBC, BIS, Naxos and Tafelmusik Media labels.
- She performs with a diverse group of ensembles, including the Theatre of Early Music, Ensemble Masques, Les Voix Baroques, the Brandon Chamber Players, the Group of 27 Chamber Orchestra and I Furiosi.
- Cristina holds a M.M. in Music Performance from McGill University.

Sponsored by: Nancy and Richard Griffith, Jenny and Tim Smucker

PATRICIA AHERN
Associate Principal Second Violin

- Bach Festival musician for 10 seasons
- Patricia holds degrees from Northwestern University (B.M., B.A.), Indiana University (M.M.) and has completed studies at Schola Cantorum Basiliensis in Basel, Switzerland.
- She has taught baroque violin at the Freiburg Conservatory in Germany, Oberlin's Baroque Performance Institute and Tafelmusik's Baroque Summer Institute and performs with the Tafelmusik Baroque Orchestra.

Sponsored by: Helen Breck

TATIANA DAUBEK
Violin

- Bach Festival musician for three seasons
- Tatiana plays regularly with period instrument ensembles and orchestras including Bach Vespers Holy Trinity, the Handel and Haydn Society, Musica Angelica/Wiener Akademie, New York Baroque Inc., and Trinity Baroque Orchestra.
- She holds a Bachelor of Music from the University of North Texas, a Master of Music from Boston University as well as a Master of Music in Historical Performance from The Juilliard School.

Sponsored by: Mary and Gerald Bock, Suzanne Woodard-Dorrance, Ellen and Mike Turbow

KAREN DEKKER
Violin

- First year with the Bach Festival
- Karen's recent engagements include solo performances with Orchestra of Saint Luke's, American Classical Orchestra and Juilliard's baroque ensemble J415. Karen also plays with ensembles such as The Sebastians, A Far Cry, New York Baroque Incorporated, Orchestra of St. Luke's, Mark Morris Dance Group and Handel & Haydn Society, in the pit of Broadway's Hamilton and Book of Mormon, and is a founding member of the Vates Consort.
- Karen is Dutch and holds degrees from Sweelinck Conservatory in Amsterdam, Manhattan School of music and The Juilliard School and lives in New York.

Sponsored by: Helen Breck

ANN KAEFER DUGGAN
Violin

- Bach Festival musician for 19 seasons
- Ann plays with the Haymarket Opera Company, Belle Voce, Callipygian Players and Chicago Sinfonietta and teaches at Trinity International University.
- Ann is a graduate from Roosevelt University and the University of Michigan.

Sponsored by: Edie and Lamont Wiltsee, Dr. Lawrence and Joan Zaslow

EVAN FEW
Violin

- Bach Festival musician for 12 seasons
- Evan is a core member of Apollo's Fire; principal, frequent soloist, and artistic administrator of the Atlanta Baroque Orchestra; frequent collaborator with Bach Collegium Japan and Chatham Baroque; and co-founder of Frontera, a baroque quartet based in Mexico City.
- He holds degrees from Oberlin (B.M., violin, and M.M., historical performance) and Koninklijk Conservatorium Den Haag (M.M., baroque violin).

Sponsored by: Arnold and Dianne Gazarian, Jack and Joan Gorham, Christo Lavagnino, Leslie and Robert Mulford, Jenny and Tim Smucker

ELIZABETH STOPPELS GIRKO
Violin

- Bach Festival musician for 26 seasons
- The Grand Rapids, Michigan native performs with the San Antonio and Austin Symphonies.
- She received degrees from the Oberlin Conservatory and the Eastman School of music (M.M.) and is on the faculty or Our Lady of the Lake University in San Antonio.

Sponsored by: Jean L. Brenner, Cris and Shelley Cabanillas, Sharon and Stan Meresman, Joel and Bonni Weinstein

NAOMI GUY
Violin

- Bach Festival musician for 13 seasons
- Naomi plays regularly with the Vancouver Symphony and also performs with the Pacific Baroque Orchestra and Early Music Vancouver.
- She holds a Master's Degree from Oberlin Conservatory and a Bachelor's degree from the University of Minnesota.

Sponsored by: Gary and Carolyn Bjorklund, Jeanne and Cyril Yansouni

MARIKA HOLMQVIST
Violin

- Bach Festival musician for 12 seasons
- Performs as concertmaster and/or principal for Trinity Wall Street Baroque Orchestra (NYC), Spire Ensemble (KC), Hallgrimskirkja International Baroque Orchestra (Iceland), and Barocco Boreale (Finland) among others. She is also a member of Philadelphia's Franklin Quartet.
- Marika has coached baroque operas at Cornell and Harvard, taught at the Novia University of Applied Sciences (Finland), and her 20-odd recordings include the Grammy-nominated Handel's *Israel in Egypt* (Trinity Wall Street/Wachner).
- She holds M.M. Degrees from The Hague Royal Conservatory: Baroque Violin Performance and Baroque Violin Pedagogy.

Sponsored by: Esther and Jerram Brown, Jenny and Tim Smucker, Jeanne and Cyril Yansouni

FESTIVAL ORCHESTRA (CONT.)

EDWIN HUIZINGA
Violin

- Bach Festival musician for 13 seasons
- Back from a world tour, Edwin's duo with Grammy award winning William Coulter, "Fire & Grace," returns to the Bach Festival for a Thursday Festival concert entitled "Amazing Grace."
- He is a member of ACRONYM, a baroque ensemble started with dear friends, and will release their eighth album in 2018.
- Edwin continues to be commissioned as a composer by Opera Companies and Orchestras around North America and, as studies continue to show how music helps give us a direct line to our emotions, is an avid educator in the world of the arts.

Sponsored by: Jim and Sharon Chibidakis, Camie and Jack Eugster, Arnold and Dianne Gazarian, John and Kathy Ivie,Leslie and Robert Mulford, Jenny and Tim Smucker

JOHANNA NOVOM
Violin

- Bach Festival musician for nine seasons
- Johanna was a first-prize winner of the American Bach Soloists' Young Artists Competition in 2008. She is the associate concertmaster of Apollo's Fire and the Cleveland Baroque Orchestra. and a member of the Diderot String Quartet.
- She is based in Brooklyn, NY and has a Master's degree from the Oberlin Conservatory.

Sponsored by: Dr. Jesse and Carol Kahn, Sharon and Stan Meresman, Jenny and Tim Smucker

ADRIANE POST
Violin

- Bach Festival musician for eight seasons
- Adriane is a founding member of Diderot String Quartet and ACRONYM Ensemble.
- She is concertmaster of the National Cathedral Baroque Orchestra, Assistant Principal in Apollo's Fire and a tenured member of the Handel and Haydn Society Orchestra.

Sponsored by: Camie and Jack Eugster, Jane Sanders

AMELIA ROOSEVELT
Violin

- Bach Festival musician for 12 seasons
- Amelia is a founding member of Repast Baroque Ensemble, which performs in New York and tours nationally. She performs with the Trinity Baroque Orchestra, the Washington National Cathedral Baroque Orchestra, the Aradia Ensemble, and the American Classical Orchestra.
- A New York City native, Amelia holds degrees in violin performance from Stony Brook University, the Manhattan School of Music, and the Sweelinck Conservatory in Amsterdam.

Sponsored by: Dr. Ise Kalsi

JOSEPH TAN
Violin

- Bach Festival musician for 20 seasons
- Joseph is based in the Netherlands since 1997 and is a member of the Amsterdam Baroque Orchestra, Anima Eterna Brugge, the Australian Romantic and Classical Orchestra, and Les Musiciens du Prince (Monaco).
- He received a B.M. in modern violin from the University of Texas at Austin and studied Baroque violin at the Oberlin Conservatory where he earned a M.M. He also studied at the Royal Conservatory, The Hague.

Sponsored by: Arnold and Dianne Gazarian, Frances Lozano, Jenny and Tim Smucker

GABRIELLE WUNSCH
Violin

- Bach Festival musician for 15 seasons
- Gabrielle has performed chamber and solo programs at the Utrecht, Barcelona, and Göttingen festivals, and was a prize winner in the 2010 Premio Bonporti International Baroque Violin Competition in Rovereto, Italy.
- She plays with Voices of Music, Philharmonia Baroque Orchestra, Göttingen Händel Festspiele, B'Rock, and Archetti. On her modern violin she plays with the Santa Rosa, Marin, and Fresno Symphonies.

• Gabrielle holds degrees from Eastman School of Music (B.M.) and SUNY Stony Brook (M.M.), as well as a B.M. and M.M. in baroque violin from the Royal Conservatory, The Hague.

Sponsored by: Sharon and Stan Meresman, Kocek Jeweler, Inc.

Viola

KARINA SCHMITZ

Principal

• Bach Festival musician for 14 seasons

• Karina is principal viola with Handel and Haydn Society and Apollo's Fire, and a founding member of the 17th-century period ensemble, ACRONYM.

• She received a M.M. from the New England Conservatory and a B.M. from the Cleveland Institute of Music.

Sponsored by: Camie and Jack Eugster, Patricia Rosenberg and Scott Nichols

CYNTHIA KEIKO BLACK

Viola

• Bach Festival musician for one season

• Originally from Dallas, Cynthia has been a featured soloist with the American Bach Soloists, and has performed with Apollo's Fire, Quicksilver, Les Delices, NYS Baroque, and Publick Musick.

• She holds a D.M.A. from Case Western Reserve in Historical Performance, and modern viola degrees from the Cleveland Institute of Music.

Sponsored by: Marc and Melissa Bromley

SARAH DARLING

Viola

• Bach Festival musician for 10 seasons

• Sarah plays viola and violin with A Far Cry, Boston Baroque, Musicians of the Old Post Road, Emmanuel Music, Boston Ballet, the Boston Early Music Festival, and co-directs the Harvard Baroque Chamber Orchestra.

• She studied at Harvard University, the New England Conservatory and in Amsterdam and Freiburg

• She blogs about music at *www.listeningdeliberately.com*

Sponsored by: Jenny and Tim Smucker

MEG ELDRIDGE

Viola

• Bach Festival musician for many seasons

• She performs with the Marin and Santa Rosa Symphonies, and Philharmonia Healdsburg. She also plays with the Archangeli Baroque Strings, Marin Baroque, Magnificat, and with the Marin String Quartet. She teaches violin and viola at the Marin Waldorf School and at the Branson School.

• Meg studied at the University of Michigan, the Manhattan School of Music and the San Francisco Conservatory of Music.

Sponsored by: Jean L. Brenner, Betsey and Steve Pearson, Edie and Lamont Wiltsee

KYLE MILLER

Viola

• Bach Festival musician for four seasons

• Kyle's home base is New York City, and he is a member of ACRONYM, Diderot String Quartet, Four Nations Ensemble, and New York Baroque Incorporated.

• Kyle studied at the New England Conservatory, the Eastman School of Music, and The Juilliard School, the last at which he earned master's degrees in both viola performance and historical performance.

Sponsored by: Kayla Kennedy, Judy and Gary Logan

FESTIVAL ORCHESTRA (CONT.)

Cello

ALLEN WHEAR, *Principal*
See page 25 for bio.

PAUL DWYER
Cello

- Bach Festival musician for two seasons.
- Paul has a rich musical life playing historical and modern cello. He is a founding member of the Diderot String Quartet and ACRONYM, and plays with Handel & Haydn Society in Boston, Trinity Wall Street Baroque Orchestra in downtown Manhattan, and House of Time. In 2015, he was appointed Assistant Principal cellist of Lyric Opera of Chicago.
- Paul studied at the Oberlin Conservatory (B.M. '07) and the University of Michigan (M.M. '08; D.M.A. '12), where he was the recipient of a Jacob K. Javits Fellowship and a Theodore Presser Award. In 2013, he completed additional graduate studies in the Historical Performance at The Juilliard School.

Sponsored by: Gail and Stan Dryden

PAUL RHODES
Cello

- Bach Festival musician for 28 seasons
- Paul is a member of Oakland Symphony and has performed with San Antonio Symphony, Orchestra of Santa Fe, Brandywine Baroque, Rheinische Philharmonie, New Century Chamber Orchestra, Sacramento Symphony, Earplay, San Jose Symphony, Santa Cruz Baroque Festival, Austin Lyric Opera, and the Monterey Symphony
- Paul holds degrees from Dominican College (B.A.), and the University of Texas at Austin (M.M.).

Sponsored by: Cynthia Benson, Carol and Don Hilburn

TIMOTHY ROBERTS
Cello

- Bach Festival musician for 12 seasons
- Timothy was founder, artistic director and cellist of the Art of Music Chamber Players in Boston for 10 years. He was also a founding member, and is a current performer in the South Coast Chamber Music Society for the last 13 years.
- His freelance work includes work with the Boston Symphony Orchestra, the Boston Pops Esplanade Orchestra, the Opera Company of Boston, Boston Ballet, Pro Arte Chamber Orchestra, Boston Classical Orchestra, and the Florida Orchestra.
- Timothy holds degrees from the New England Conservatory, and Northwestern University, and he pursued a doctorate at the Cleveland Institute of Music.

Sponsored by: Shirley and Lee Rosen, Diane and John Young

EZRA SELTZER

- Bach Festival musician for six seasons
- Ezra has performed as guest principal cellist of the St. Paul Chamber Orchestra, Musica Angelica, Orchester Wiener Akademie, New York Baroque Incorporated, and Early Music New York. He is also the principal cellist of the Trinity Wall Street Baroque Orchestra.
- He attended Yale University, where he received his Bachelor of Arts in history and Master of Music in cello, and graduated from the inaugural class of Juilliard's historical performance program.

Sponsored by: Gary and Carolyn Bjorklund, Donald Fennell, Dr. Jesse and Carol Kahn, Jeanne Lavagnino, Edie and Lamont Wiltsee, Marion Zola and Samuel Urcis

Double Bass

JORDAN FRAZIER
Principal Double Bass
• Bach Festival musician for 20 seasons
• Jordan is a member of the Grammy-winning Orpheus Chamber Orchestra since 1993. He is also a member of the American Symphony Orchestra, American Composers Orchestra, and is Principal Bass of the Westchester Philharmonic and the Bard Festival Orchestra. Jordan has performed as principal bass with the St. Paul and Australian Chamber Orchestras and recorded 16 episodes for PBS with Gerard Schwartz and his All-Star Orchestra.
• A native of Cleveland, Jordan received his musical training at the Interlochen Arts Academy and the Manhattan School of Music. He is on the faculty of the Mannes College of Music.
Sponsored by: Carol C. Bergere, Arnold and Dianne Gazarian, Mark Mancina, Edie and Lamont Wiltsee

DEREK WELLER
Associate Principal Double Bass
• Bach Festival musician for 19 seasons
• Derek is on the faculty of Eastern Michigan University and Interlochen Arts Academy, and is a member of the Toledo Symphony Orchestra.
• He received degrees (M.M., B.M.) from the University of Michigan and is a graduate of the Interlochen Arts Academy.
Sponsored by: Carol C. Bergere, Leslie and Robert Mulford

BRUCE MOYER
Double Bass
• Bach Festival musician for 14 seasons
• Bruce is principal double bass with the Monterey Symphony and a member of the Symphony of Silicon Valley.
• He freelances with every major ensemble in the San Francisco Bay area and teaches at Santa Clara, San Jose State and Stanford universities.
Sponsored by: Gary and Carolyn Bjorklund, Shirley and Lee Rosen, Christine Talbott and John Galli

Strings: Theorbo/Archlute

DANIEL SWENBERG
Theorbo/Archlute
• Bach Festival musician for nine seasons
• Daniel plays a wide variety of lutes and guitars: baroque, renaissance, classical/romantic – small, medium, and large.
• While based in New York, Daniel performs with a wide range of ensembles: The Metropolitan Opera, Ensemble Viscera, New York City Opera, Opera Atelier/Tafelmusik, The New York Philharmonic, and Philadelphia Orchestra among others. He has accompanied Renee Fleming and Kathleen Battle at Carnegie Hall. He is on faculty at Juilliard's Historical Performance program.
• Daniel studied at Mannes College of Music, receiving a Master's degree in Historical Performance (Lute).
Sponsored by: Anonymous, Arnold and Dianne Gazarian, Carol and Don Hilburn, Mark Mancina, Edie and Lamont Wiltsee

Woodwinds

ROBIN CARLSON PEERY
Principal Flute
• Bach Festival musician for 25 seasons
• Robin performs regularly with the Seattle Symphony and the Seattle Opera. She has appeared as guest flutist with the Vancouver Symphony and the Detroit Symphony.
• She earned her B.M. and M.M. from The Juilliard School.
Sponsored by: Jean L. Brenner, Constance and Kenneth Hess, Mark Mancina, Edie and Lamont Wiltsee

FESTIVAL ORCHESTRA (CONT.)

DAWN LOREE WALKER
Flute

- Bach Festival musician for 13 seasons
- Dawn has been principal flute of the Monterey Symphony for 27 years.
- She has performed with the San Francisco Opera for more than 20 years and is on the flute faculty of the Community School of Music and Arts in Mountain View.
- Dawn received her Master of Music from the New England Conservatory of Music with Distinction.

Sponsored by: The Peter and Jackie Henning Fund of the Community Foundation for Monterey County, Julie and Dave Nee, Shirley and Lee Rosen, In Memory of Nancy Watling

STEPHEN SCHULTZ
Principal Baroque Flute

- Bach Festival musician for four seasons
- Stephen is the principal flute with the Philharmonia Baroque Orchestra and Musica Angelica.
- He is a Teaching Professor in Music History and Flute at Carnegie Mellon University and director of the Carnegie Mellon Baroque Orchestra.
- Schultz appears on sixty recordings for such labels as Dorian, Naxos, Harmonia Mundi USA, Centaur, NCA, and New Albion.

Sponsored by: Camie and Jack Eugster, Robert Lyle

GONZALO X. RUIZ
Principal Oboe

- Bach Festival musician for six seasons
- Born in La Plata, Argentina, Gonzalo performs as principal oboist and soloist with such groups as Philharmonia Baroque, Ensemble Sonnerie, Boston Early Music Festival, The English Concert, Wiener Akademie, Orchestra of the Age of Enlightenment.
- His playing is featured on dozens of recordings including his 2010 Grammy-nominated recording of reconstructions of the four orchestral suites and the concertos of J.S. Bach.
- Gonzalo is on the faculty of The Juilliard School and taught, for many years prior, at Oberlin Conservatory's Baroque Performance Institute and the Longy School's International Baroque Institute.

Sponsored by: Mary and Gerald Bock, Mag Dimond, Ellen and Mike Turbow

NEIL TATMAN
Associate Principal Oboe

- Bach Festival musician for 23 seasons
- Neil serves as principal oboist for the Reno Philharmonic, the Arizona Opera Orchestra, and the Music in the Mountains Festival Orchestra, and is co-principal oboist of the Arizona Musicfest. Since 2014 he has been a frequent extra oboist and English hornist with the San Francisco Opera.
- Neil completed his master's and doctoral degrees at Indiana University, where he was a student of Jerry Sirucek. He has taught at Indiana University, The University of the Pacific, California State University–Sacramento, and The University of Arizona, and has appeared internationally as a soloist and recitalist.

Sponsored by: Shirley and Lee Rosen

ELLEN SHERMAN
Oboe

- Bach Festival musician for 20 seasons
- Ellen is principal oboe of the Grand Rapids Symphony. She was formerly principal cor anglais with the New Zealand Symphony Orchestra and principal oboe of the Memphis and Virginia symphonies.
- She holds degrees from The Juilliard School (M.M.) and the New England Conservatory of Music (B.M.), and has recorded for the Koch, New World, Sterophile and Naxos labels.

Sponsored by: Linda E. Anderson, Karen Stuart Nelson, Shirley and Lee Rosen

GINGER KROFT
Principal Clarinet

- Bach Festival musician for 11 seasons
- Ginger is principal clarinet of Sacramento Philharmonic, a member of the Oakland Symphony, and the chamber ensemble Avenue Winds.
- She has performed with the San Francisco Symphony, Opera, and Ballet Orchestras.
- Ginger holds degrees from the San Francisco Conservatory (M.M.) and Northwestern University (B.M.). She is a faculty member at Santa Clara University.

Sponsored by: Bob and Peggy Alspaugh, Sue McCloud, Christine Talbott and John Galli

ERIN FINKELSTEIN
Clarinet

- Bach Festival musician for nine seasons
- Erin performs frequently with the Phoenix Symphony and Arizona Opera.
- She is founder of VIF Ensemble and can be heard on CDs with the woodwind quintet Mill Ave Chamber Players, and is an adjunct music instructor at Phoenix College.
- Erin holds degrees from the University of the Pacific (B.M.) and Arizona State University (M.M.) and worked on a Professional Studies Diploma at Mannes College of Music in New York.

Sponsored by: Sue McCloud

DOMINIC TERESI
Principal Bassoon

- Bach Festival musician for eight seasons
- Dominic is principal bassoon of Tafelmusik Orchestra and Boston Early Music Festival Orchestra, is a member of the chamber groups Juilliard Baroque and Quicksilver, and teaches at The Juilliard School and the University of Toronto.
- He holds an MM and an Artist Diploma in modern bassoon from Yale University, and a Doctorate in early music from Indiana University.

Sponsored by: Jeanne and Cyril Yansouni

BRITT HEBERT
Bassoon

- Bach Festival musician for 24 seasons
- Britt is a freelance musician in the Pittsburgh area, playing with the Opera Theater of Pittsburgh and with the Bridge City Woodwind Quintet, of which he is a founding member.
- Past festival participation includes Aspen, Sunriver and Baldwin-Wallace Bach festivals. He has recordings on Telarc and Koch International labels.
- He is a graduate of the Eastman School of Music and the Cleveland Institute of Music.

Sponsored by: Julie Dickson

Brass

MEREDITH BROWN
Principal Horn

- Bach Festival musician for 11 seasons
- Meredith is principal horn with the Symphony Silicon Valley, Fresno Philharmonic, and the Santa Rosa, Oakland, and Vallejo Symphonies. She has performed with the San Francisco Symphony, the San Francisco Opera and the San Francisco Ballet.
- She was educated at the Peabody Conservatory in Baltimore, with a master's degree from the San Francisco Conservatory.

Sponsored by: Carlotta and Knox Mellon

FESTIVAL ORCHESTRA (CONT.)

ALICIA MASTROMONACO
Horn

- Bach Festival musician for seven seasons
- Alicia is a member of the Marin Symphony and Monterey Symphony and plays with orchestras throughout California.
- She is working on a Ph.D. in musicology from UC Santa Barbara and holds degrees from Boston University (B.M.), UCLA (M.M.), UCSB (M.A.), and studied at the Universität der Künste Berlin.

Sponsored by: Alan Carlson, The Peter and Jackie Henning Fund of the Community Foundation for Monterey County, Shirley and Lee Rosen, Dorothy and Gerry Williams

ROBERT FARLEY
Principal Trumpet

- Bach Festival musician for seven seasons
- Robert has played principal trumpet with major orchestras including the City of Birmingham Symphony Orchestra, the London Sinfonietta, the Orchestra of the Royal Opera House, English National Opera and Stuttgart Baroque Orchestra.
- He works extensively with period instrument orchestras and his solo work includes several recordings. He is also the author of *Natural Trumpet Studies* published by Brass Wind Publications and *Play Latin* for Faber Music.
- Robert studied at the Royal College of Music, where he won several prizes, including the Ernest Hall Memorial Prize.

Sponsored by: Mary Kay Crockett

DOMINIC FAVIA
Trumpet

- Second season with the Bach Festival
- Dominic has performed recently with the American Bach Soloists, Atalanta Baroque Orchestra, and Musica Angelica on period instruments, and with the San Francisco Symphony and San Francisco Opera Orchestra on modern instruments.
- He is originally from Virginia and graduated from the San Francisco Conservatory of Music studying with Adam Luftman with a master's degree. He received his bachelor's degree from the Cleveland Institute of Music, studying with Michael Sachs.

Sponsored by: Shirley and Hersch Loomis, Donald Fennell

LEONARD OTT
Trumpet

- Bach Festival musician for 19 seasons
- Leonard is a member of the Oakland Symphony and plays regularly with orchestras throughout the Bay Area, including Symphony Silicon Valley, San Jose Opera, Modesto Symphony, Marin Symphony, and San Francisco Opera.
- Leonard is a faculty member at the University of the Pacific Conservatory of Music in Stockton and Chabot College.

Sponsored by: Carol and Don Hilburn

BRUCE CHRISP
Principal Trombone

- Bach Festival musician for 17 seasons
- Bruce is principal trombone of the Santa Rosa Symphony, Marin Symphony, Vallejo Symphony, Oakland Symphony, Symphony Napa Valley, and Fresno Philharmonic and is a member of the Opera San Jose orchestra. He has performed with the San Francisco Symphony and the San Francisco Ballet and Opera orchestras.
- He is a graduate of the San Francisco Conservatory of Music (M.M.) and the University of Michigan (B.M.E.). Bruce teaches trombone at UC Davis and lives in Vallejo with his wife and Bach Festival violinist, Gabrielle Wunsch.

Sponsored by: Patricia Terwilliger

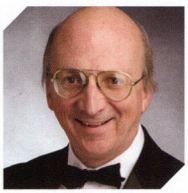
SUZANNE MUDGE, *Trombone*
See page 25 for bio.

WAYNE J. SOLOMON
Trombone

- Bach Festival musician for 18 seasons
- Wayne is currently the bass trombonist with the Fresno Philharmonic and Modesto Symphony, and previously with the Sarasota (FL) Opera Orchestra, Santa Cruz Symphony, Napa and Monterey Symphonies. He frequently performs with the Pacific Symphony, which included a 12-day tour of China in May of 2018.
- He has also performed with the San Francisco Symphony, Minnesota Orchestra, San Francisco Opera and Ballet Orchestras, and the San Diego Symphony. Current festivals include Music in the Mountains and the Sunriver Music Festival (Bend, OR).
- Wayne is the brewer and owner of Sackbut Brewing and Barrelwerks, a nanobrewery in Fresno.

Sponsored by: The Peter and Jackie Henning Fund of the Community Foundation for Monterey County

Timpani and Percussion



KEVIN NEUHOFF
Principal Timpani

- Bach Festival musician for 30 seasons
- Kevin is the principal timpanist with the San Francisco Opera Center Orchestra, the Berkeley and Fremont symphonies, and principal percussionist with the Marin Symphony.
- A versatile musician, he performs Broadway shows at Cinnabar Theater, contemporary music with San Francisco's Earplay ensemble, and records for film and electronic media with the Skywalker Symphony.
- His recordings can be found on Harmonia Mundi, Koch, Wide Hive, New Albion, and Nonesuch labels.

Sponsored by: Mary Kay Crockett, Shirley and Lee Rosen

Keyboards

ANDREW ARTHUR, *Principal Keyboards*
See page 24 for bio.

KEENAN ROBERTS BOSWELL
Keyboards

- Bach Festival musician for five seasons
- Keenan recently received a Doctorate in Musical Arts in Opera Coaching from the University of Texas. Dr. Boswell joined the faculty at University of Texas as Interim Adjunct Lecturer of Collaborative Piano Studies last September.
- Dr. Boswell is a graduate of The Juilliard School and Westminster Choir College with a B.M. and M.M. in Organ Performance. He serves as music director of Peace Lutheran Church in Austin, TX.

Sponsored by: Rosalind and Howard J. Fisher

DONGSOK SHIN
Keyboards

- Bach Festival musician for four seasons
- Dongsok was born in Boston, studied piano with his mother, Chonghyo Shin, and continued with Nadia Reisenberg at the Mannes College of Music.
- He is a member of the internationally acclaimed baroque ensemble REBEL, and has appeared with ARTEK, Concert Royal, Early Music New York, New York Philharmonic, Orchestra of St. Luke's, Pro Musica Rara, and the American Classical Orchestra, among others.
- Dongsok is a recording engineer, producer, and editor of early music recordings, and has three children with wife and early keyboard player, Gwendolyn Toth.

Sponsored by: Dan and Linda Cooperman, Bill Lokke, Patricia Jacobs

FESTIVAL CHORALE

Soprano

HANNAH DE PRIEST
Soprano

- Virginia Best Adams fellow, first season with the Bach Festival
- Hannah recently graduated with an M.M. in voice performance with a specialization in early music from McGill University, and also holds an M.A. in historical performance practice from Case Western University.
- She has participated in several prestigious early music training programs, including the American Bach Soloists Academy, the Haymarket Young Artist Program, and the Boston Early Music Festival Young Artist Program. She has also performed as part of the Early Music America's Young Performers' Festival in Boston and Berkeley.

Sponsored by: Betsy and Robert Sullivan, Sandra and Ned Dewey, Mary Underwood Hill, Suzanne and Marc Stein

ESTELÍ GOMEZ
Soprano

- Bach Festival musician for five seasons
- Estelí is a founding member of Grammy award-winning octet Roomful of Teeth, and has appeared as a soloist with the Seattle Symphony, Louisiana Philharmonic, Bach Collegium San Diego, UT Austin Wind Ensemble, Princeton Pro Musica, New York Philharmonic, and at the Kennedy Center.
- She is a visiting artist in the composition department at University of Oregon, Eugene, and interdisciplinary artist in residence at University of Missouri, Kansas City.
- Estelí received her B.A. in music from Yale, and M.M. from McGill.

Sponsored by: Victoria Slichter

The Carmel Bach Festival is grateful to Denise Foderaro and Frank Quattrone for their generous support of each member of the chorale. Their sponsorship was made in honor of Cyril and Jeanne Yansouni.

LINDA LEE JONES
Soprano

- Bach Festival musician for nine seasons
- New Orleans native Linda is a member of the Western Wind Vocal Ensemble, an a capella sextet, and the critically acclaimed and Grammy-nominated Choir of Trinity Wall Street.
- She holds degrees in Voice Performance and Choral Conducting from Loyola University New Orleans and Westminster Choir College of Rider University.

Sponsored by: Timothy and Kirsten McCarthy

REBECCA MARIMAN
Soprano

- Bach Festival musician for nine seasons and a former Adams fellow
- Rebecca has appeared with leading early-music ensembles, including Bourbon Baroque, Corda Nova, Tempesta di Mare, Brandywine Baroque, The Dryden Ensemble, and Le Triomphe de l'Amour.
- She made her Carnegie Hall solo debut performing Handel's *Messiah* with The Masterwork Chorus in December of 2014.
- Rebecca earned her B.A. in theater from Dickinson College and her master's in voice performance from Westminster Choir College of Rider University.

Sponsored by: Sherrie and Thomas McCullough

JENNIFER PAULINO
Soprano

- Bach Festival musician for three seasons
- Jennifer has appeared with Magnificat Baroque Ensemble, Bach Collegium San Diego, San Francisco Choral Society, Festival Mozaic Orchestra, Seraphic Fire, and the Southwest Florida Symphony.
- Her awards include national finalist in the NATS Artist Award Competition and second prize in the Gerhard Herz Bach Competition.

• Jennifer studied Baroque styles with Jill Feldman and Michael Chance at the Royal Conservatory of The Hague, Netherlands, and completed her undergraduate studies at Westminster Choir College of Rider University.

Sponsored by: Dr. H Reid and Susan Wagstaff

MOLLY QUINN

Soprano

• Bach Festival musician for five seasons and a former Adams fellow

• Molly regularly tours with The Bang on a Can AllStars and makes appearances with many leading American orchestras including Apollo's Fire, The Knights NYC, The Sebastians, The Clarion Music Society, Trinity Baroque Orchestra, Portland Baroque Orchestra, Pacific Baroque Orchestra and New York's TENET ensemble.

• Molly completed her B.M. and M.M. at University of Cincinnati College-Conservatory of Music.

Sponsored by: Melanie and William Silva

ANGELIQUE ZULUAGA

Soprano

• Bach Festival musician for 11 seasons

• Angelique is a member of the Philharmonia Baroque's professional chorale, and has appeared as a soprano soloist in the San Francisco Symphony's Soundbox series.

Sponsored by: Jane and John Buffington

Mezzo-Soprano

LUTHIEN BRACKETT

Mezzo-Soprano

• Virginia Best Adams fellow, first season with the Bach Festival

• She received her undergraduate training at Westminster Choir College, and she resides in Queens, New York.

• Luthien is a member of the Choir of Trinity Wall Street, and appears regularly with several of America's other preeminent vocal ensembles, including The Antioch Chamber Ensemble (of which she is a founding member), TENET, Vox, Voices of Ascension, The Clarion Society, Santa Fe Desert Chorale, Spire Chamber Ensemble, and Seraphic Fire. A specialist in music of the Renaissance and Baroque periods, she is a frequent soloist for Trinity Wall Street's weekly *Bach at One* series.

Sponsored by: Anne Bethel, Marcia and Glenn Harrington, Betsy and Robert Sullivan, Lisa Bennett and Robin White, James and Linda Riggio, Lowell and Joanne Webster

KATHLEEN FLYNN

Mezzo-Soprano

• Bach Festival musician for 11 seasons

• A Sullivan Foundation award winner, Kathleen has sung with Chicago Opera Theater, New York State Baroque, at the National Arts Center of Ottawa with the Winnipeg Ballet, The Brooklyn Academy of Music, The Juilliard Theater and The Kennedy Center.

• Her recordings include *A Hand of Bridge* by Samuel Barber with the Russian Philharmonic Orchestra and Fugue Mill, an album of jazz/celtic fusion.

• Kathleen holds degrees from SUNY Stonybrook (D.M.A.), the Julliard School (J.O.C. & M.MUS), University of Toronto (Opera Studies) and Dalhousie University (B.MUS). She is currently on faculty at Berklee College of Music, Tufts University in Boston and is training to become a teacher of the Alexander Technique at Boston Conservatory.

Sponsored by: Robert Lyle

FESTIVAL CHORALE (CONT.)

ALYSON HARVEY
Mezzo-Soprano

- Bach Festival musician for 12 seasons
- Alyson's solo appearances include work with the Atlanta Baroque Orchestra, the Berkshire Bach Society, the Mostly Mozart Festival, the Spoleto Festivals of Charleston, SC, and Spoleto, Italy, with Gian Carlo Menotti, and the Philadelphia Orchestra.
- She has worked with Fuma Sacra, the Philadelphia Singers, Opera Philadelphia, Rodeph Shalom Synagogue, and St. Martin-in-the-Fields Episcopal Church in Philadelphia, and is a voice instructor at Springside Chestnut Hill Academy.
- Alyson holds degrees from the University of Cincinnati College–Conservatory of Music (M.M. and Artist Diploma in Opera) and Westminster Choir College (B.M.).

Sponsored by: Sandie Borthwick and Gloria Souza

VIRGINIA WARNKEN KELSEY
Mezzo-Soprano

- Bach Festival musician for four seasons
- In recent seasons, Virginia has appeared on the main stages of Lincoln Center and Carnegie Hall, Spoleto Festival, Festival Casals, among others.
- Virginia is known for her exciting and unique performances of avant-garde 20th and 21st century works and is a founding member of the groundbreaking Grammy Award-winning alternative-classical vocal band Roomful of Teeth, a vocal project dedicated to mining the expressive potential of the human voice.

Sponsored by: Carol and Don Hilburn

ELIZABETH JOHNSON KNIGHT
Mezzo-Soprano

- Bach Festival musician for 15 seasons
- Liz has performed as a guest soloist with the Winston-Salem Symphony, Duke Chapel Bach Choir, and Sinfonia da Camera, and has sung with the Grammy-nominated South Dakota Chorale, Kinnara, Vox Humana, Orpheus Chamber Singers, and the Tennessee Chamber Chorus.
- She serves on the voice faculty at University of Georgia, and previously taught at Southeastern Oklahoma State University, Murray State University, and the University of Louisiana Monroe.
- Liz holds degrees from the University of North Texas (D.M.A.), Indiana University (M.M.), and the University of Mississippi (B.M.).

Sponsored by: Michele and Bob Axley

ALICE KIRWAN MURRAY
Mezzo-Soprano

- Bach Festival musician for 18 seasons
- Alice is a member of the Los Angeles Master Chorale under the artistic direction of Grant Gershon.
- Alice has been a member of the Grammy Award-winning Los Angeles Chamber Singers & Cappella and Martin Neery's Millennium Consort. She has also appeared with the Baroque Music Festival Corona del Mar, the Jacaranda Festival, Musica Angelica, Long Beach Opera, and the Live Oak Music Festival.
- She recently became part of Street Symphony, whose mission it is to bring quality music to the incarcerated and homeless population of the Los Angeles area. She is also quite proud of the work she has done as a teaching artist with the Los Angeles Master Chorale's award-winning educational outreach program, Voices Within since 2005.

Sponsored by: Sharon and Stan Meresman, Jackie and Mark Wendland Fund of the Community Foundation for Monterey County, Jane and John Buffington

PATRICIA THOMPSON
Mezzo-Soprano

- Bach Festival musician for 12 seasons
- Patricia has been a soloist with many Bach Societies around the USA. She was a member of the Dale Warland Singers, and soloist on the award winning recordings Cathedral Classics and December Stillness.
- She is a founding member of Luminous Voices, Calgary's professional choir (Canada), and soloist on several of its recordings.
- Patricia holds degrees from St. Olaf College (B.M.) and the Indiana University Jacobs School of Music (M.M. and D.M.), and is an Associate Professor of Music at Kansas State University, Manhattan, KS.

Sponsored by: Dr. Ise Kalsi

Tenor

JONAS BUDRIS
Tenor

- Virginia Best Adams fellow, first season with the Bach Festival
- Originally from Martha's Vineyard, Jonas holds a degree in Environmental Sciences & Engineering from Harvard College.
- He is a Lorraine Hunt Lieberson Felllow at Emmanuel Music, where he performs regularly. On the opera stage, he has performed principal and supporting roles with numerous organizations, including Opera Boston, OperaHub, Guerilla Opera, and Odyssey Opera.

Sponsored by: Linda and Paul Sinsar, Betsy and Robert Sullivan, Nicola and Todd Samra

ANDREW FUCHS
Tenor

- First season with the Bach Festival
- A native of Kansas City, Andrew recently made his Lincoln Center and Kennedy Center debuts. Recent solo performances include Steve Reich's Three Tales and Daniel Variations with Ensemble Signal, the world premiere of Goehr's *Verschwindendes Wort* for The Juilliard School's Focus Festival, and the Evangelist in the *St. Matthew* and *St. John Passions*.
- He frequently performs with ensembles such as ARTEK, Pegasus Early Music, The Choir of Trinity Wall Street, New York Polyphony, Seraphic Fire, Spire Chamber Ensemble, and the Clarion Choir.
- Andrew was a finalist in the 2015 Joy in Singing competition and spent two summers as a Vocal Fellow at Tanglewood. He completed his Doctor of Musical Arts and master's degree from Stony Brook University and received his bachelor's degree from the University of Kansas.

Sponsored by: Galen and Brian Call, Sandie Borthwick and Gloria Souza

TIMOTHY HODGES
Tenor

- Bach Festival musician for 11 seasons
- Timothy is a member of the Grammy-nominated Choir of Trinity Wall Street in New York and has appeared with many other leading ensembles, including Fuma Sacra, Vox Vocal Ensemble, Clarion Music Society, Ensemble VIII, Antioch, and Seraphic Fire.
- As a soloist, Timothy has appeared with Masterwork Chorus of New Jersey, Washington Chorus, Brooklyn Baroque, Garden State Philharmonic, and Princeton Glee Club.
- He is a graduate of Westminster Choir College.

Sponsored by: Dr. Ise Kalsi

FESTIVAL CHORALE (CONT.)

OWEN MCINTOSH
Tenor

- Bach Festival musician for five seasons
- Owen is a native of Northern California and has shared the stage with the country's finest ensembles including Apollo's Fire, Blue Heron, Boston Baroque, Les Canards Chantants, New Vintage Baroque, Staunton Music Festival, TENET, Trident Ensemble, True Concord, San Diego Bach Collegium and the Grammy-nominated Choir of Trinity Wall Street.
- Recent solo engagements include Mozart's *Die Zauberflöte* with Boston Baroque, Haydn's Chamber opera *L'isola Disabitata* with the American Classical Orchestra, the Monteverdi *Vespers of 1610* with Apollo's Fire and Green Mountain Project, *il Ritorno d'Ulisse in Patria* with Opera Omnia and Boston Baroque, and evangelist in Bach's *St. John Passion* with Tucson Chamber Artists.

Sponsored by: Gail and Stan Dryden, The Peter and Jackie Henning Fund of the Community Foundation for Monterey County

JOS MILTON
Tenor

- Bach Festival musician for five seasons
- Jos' recent engagements include the role of Little Bat in Carlisle Floyd's Susannah with Louisiana Opera, tenor soloist in Handel's *Messiah* with the Mississippi Chorus, and tenor soloist for the Classical Music Festival in Eisenstadt, Austria.
- His solo album, entitled *Southerly – Art Songs of the American South*, is available on Albany Records.
- Jos holds degrees from Trinity University (B.M.), the University of Massachusetts (M.M.), and the Peabody Institute of the Johns Hopkins University (D.M.A.). He serves as Associate Professor of Music at the University of Mississippi.

Sponsored by: Wayne and Joan Hughes

STEPHEN SANDS
Tenor

- Bach Festival musician for 10 seasons
- Stephen is conductor of Downtown Voices, a semi-professional choir at Trinity Wall Street where he is also a tenor in the Trinity Choir.
- He is founder and artistic director of Music in the Somerset Hills, a community music organization dedicated to providing quality musical experiences to those who live and work in New Jersey's Somerset Hills.
- Stephen is co-founder and Executive Director of the internationally acclaimed Antioch Chamber Ensemble.
- He has been heard as the Evangelist and soloist in numerous performances of Bach and Handel's sacred oratorios.

Sponsored by: Elizabeth and Arthur Pasquinelli

DAVID VANDERWAL
Tenor

- Bach Festival musician for 11 seasons
- David has performed with the American Bach Soloists, the Seattle Baroque Orchestra, the Oregon Bach Festival Orchestra, the Austin Symphony Orchestra, the Oregon Symphony Orchestra, New York Collegium and Tafelmusik.
- He has recorded under the Allegro, Delos, Pro Musica Gloriea, and Koch International labels.

Sponsored by: Kayla Kennedy

Baritone/Bass

CHARLES WESLEY-EVANS
Baritone/Bass

- Bach Festival musician for 11 seasons
- Charles began singing professionally as a chorister at The American Boychoir School in Princeton, New Jersey, with whom he toured nationally and internationally, singing under the batons of John Williams, Zubin Mehta, James Levine, Kurt Masur, Vladimir Spivakov and Lorin Maazel.

• He maintains an active career as a concert soloist and professional choral singer and recently made his Carnegie Hall and Avery Fisher Hall debuts.
• Charles holds a Bachelor of Arts in Music from Brewton-Parker College in Mt. Vernon, GA with further study at the Boston Conservatory of Music and Westminster Choir College of Rider University.

Sponsored by: Carol and Don Hilburn

JEFFREY FIELDS

Baritone/Bass

• Bach Festival musician for 21 seasons; Adams Fellow in 1998
• Jeffrey sings regularly as soloist and ensemble member with Philharmonia Baroque Orchestra, American Bach Soloists, Bach Collegium San Diego, Spire Chamber Ensemble, San Francisco Bach Choir, Marin Oratorio, and California Bach Society.
• Recent solo projects include Monteverdi's *Vespers* one on a part with American Bach Soloists, Handel's *Teseo* at Lincoln Center, and Haydn's Creation in Berkeley.
• Jeffrey holds a Bachelor of Music from the University of Iowa, and resides in Alameda, CA.

Sponsored by: Marc and Melissa Bromley

TIM KROL

Baritone/Bass

• Bach Festival musician for 14 seasons and a former Adams Fellow
• Tim has performed and toured worldwide with Chanticleer and can be heard on 13 Chanticleer recordings, including the Grammy Award-winning "Colors of Love."
• Most recently, Tim released a web project to explore the song gems of Robert Franz, a 19th century German composer whose friends included Wagner, Liszt, Mendelssohn and Schumann. Visit *https://FranzFound.com.*

Sponsored by: The Peter and Jackie Henning Fund of the Community Foundation for Monterey County, Carol and Don Hilburn, Edie and Lamont Wiltsee

DAVID NEWMAN

Baritone/Bass

• Bach Festival musician for nine seasons and a former Adams Fellow
• David has a long association as soloist with the Bach Choir of Bethlehem which includes many of Bach's major works and a recording of Pilate in *St. John Passion* for Analekta.
• He performs and records regularly with Opera Lafayette, and the recently released Lalla Roukh by Felicien David, all released on Naxos. He can also be heard on the Dorian, Philips and K617 labels.
• David teaches voice and music theory at James Madison University. He is the founder of Art Song Central, an archive of free public domain sheet music, and maintains a presence on YouTube, where he teaches ear training and a variety of other subjects through original songs.

Sponsored by: Melanie and William Silva

ANDREW PADGETT

Baritone/Bass

• Virginia Best Adams fellow, first season with the Bach Festival
• Andrew holds a B.S. in physics, an M.M. in voice from UC Santa Barbara, and an M.M. in Early Music, Oratorio, and Chamber Ensemble at Yale University's Institute of Sacred Music.
• He is based in New York City, where he sings with the Saint Thomas Choir of Men and Boys under the direction of Daniel Hyde.

Sponsored by: Betsy and Robert Sullivan, Ruth Karlen, Don and Diane Thomas

FESTIVAL CHORALE (CONT.)

PAUL SPEISER
Baritone/Bass

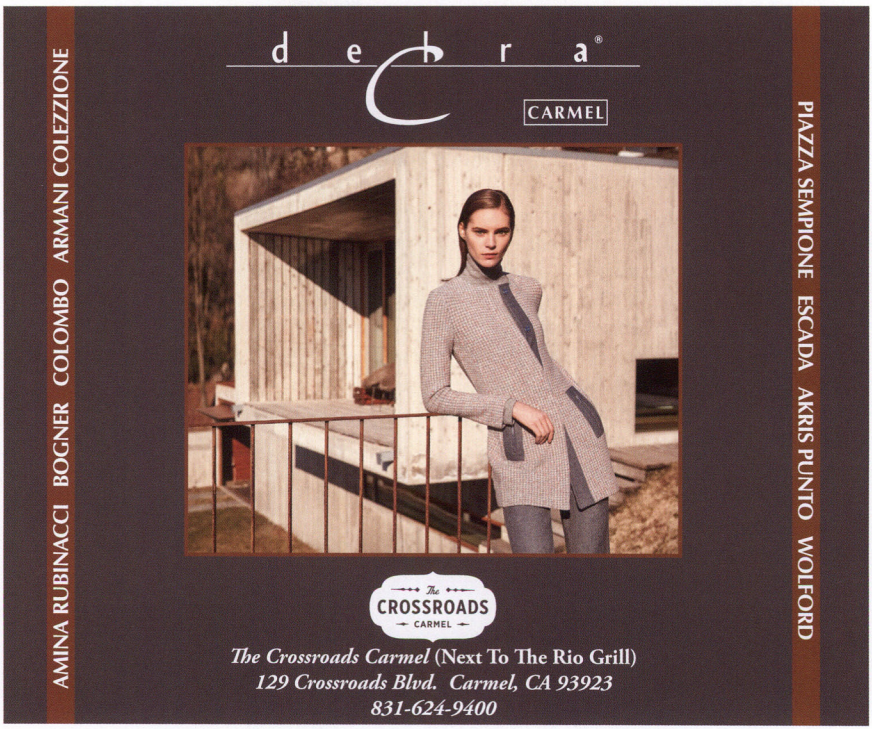
- Bach Festival musician for 11 seasons
- Paul appeared as Pandolfe in Massenet's *Cendrillon*, Don Alfonso in Mozart's *Così fan tutte*, Sam in Bernstein's *Trouble in Tahiti*, and a staged version of Hugo Wolf's *Italienisches Liederbuch* at NYU. Other favorite performances include William in *The Fall of the House of Usher* by Philip Glass and Aeneas in Purcell's *Dido and Aeneas*.
- Paul has performed with Kinnara Ensemble, Luminous Voices, Fuma Sacra, Spoleto Festival, and Lincoln Center Festival.
- He holds degrees from Lawrence University and Westminster Choir College, and is a candidate for a Ph.D. from New York University, where he is on the faculty of the voice and music education departments.

Sponsored by: Mary and John Castagna

JONATHAN WOODY
Baritone/Bass

- Bach Festival musician for three seasons and a former Adams Fellow
- Jonathan is a member of the Grammy-nominated Choir of Trinity Wall Street and is Artistic Director of the innovative men's group Trident Ensemble. He has performed in recent seasons with the Rose Ensemble, the Handel & Haydn Society, the Clarion Choir, Bach Collegium San Diego & TENET.
- Jonathan has been featured as soloist in recent seasons with Portland Baroque Orchestra, Tafelmusik Baroque Orchestra, Musica Angelica, Apollo's Fire, San Francisco Symphony, PROTOTYPE festival, Beth Morrison Projects, and LA Opera.
- Jonathan holds degrees from the University of Maryland, College Park (B.MUS.) and McGill University (M.MUS.) and resides in Brooklyn, NY.

Sponsored by: Robert Lyle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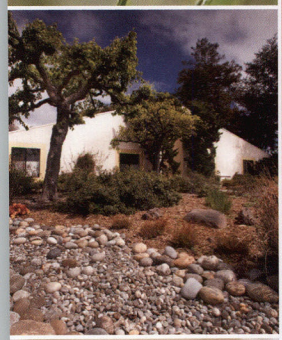

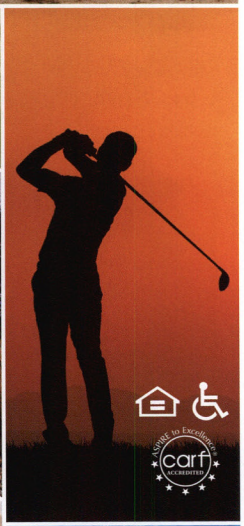

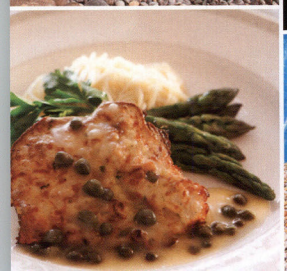

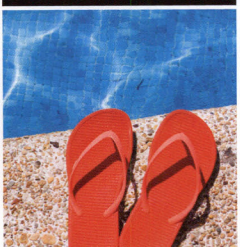

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FESTIVAL CHORUS

JOHN KOZA
Assistant Conductor
This is John's 23rd year with the Festival. John is the Artistic Director and Conductor of the Camerata Singers and Director of Music for First Presbyterian Church, Monterey. He is also an adjunct faculty member at Hartnell College.
Sponsored by: Sandie Borthwick and Gloria Souza

Soprano

LAURA ARNOW
- First season with the Bach Festival Chorus
- Laura studied early music with Ella Lou Dimmock starting in kindergarten, and played recorder and flute through college. She sang in choirs from grade 3 through college, including at Harvard Summer School, Wesleyan University, UCSC and The Evergreen State College, the Olympia Masterworks Chorale (Washington), and Oakland Symphony Chorus,
- Most recently she has sung with I Cantori di Carmel, Cabrillo Symphonic Chorus, and Cantiamo.
- Laura is a 4th grade teacher in Watsonville, and has also worked as an editor, wildlife biologist, National Park ranger, and energy advocate.

HEATHER CHANG
- First year in the Bach Festival Chorus
- Heather was born and raised in New Hampshire. Later, she studied and worked in New York City where she met her husband, Warren. After relocating to California in 2000, they settled in Monterey and are raising their two sons.
- She studied music and was the recipient of the Alison Faul Memorial Scholarship and the Leon and Mary Lou Stutzman Choral Scholarship from Monterey Peninsula College. She studies voice privately with Katherine Edison and has been a member of I Cantori and the MPC College choir for three years.

ELAINE DEMARCO
- Bach Festival Chorus member for seven seasons
- She is a math teacher at Pacific Grove Middle School and sings with the Camerata Singers and Madregalia.
- Elaine received her bachelor's degree from University of Redlands and her master's from Brandman University.

ANNA HALLOCK
- Second season with the Bach Festival
- Graduate of the University North Carolina School of the Arts with a Bachelor of Music, Opera Performance
- President of Aria Monterey, the Peninsula's premier women's choir

JODY LEE
- Bach Festival Chorus member for three seasons
- Jody has recently performed with I Cantori di Carmel, Madregalia, MPC Choir and Hartnell Community Chorus, and sings at St. Dunstan's Episcopal, Carmel Valley
- She holds a B.M. from Brock University (Canada) and currently studies with Robin McKee-Williams.

The Carmel Bach Festival is grateful to Gil and Aprille Lucero, Susan Johnson Willey, Philip S. Wood and David and Susan Wirshup for their sponsorship of the chorus.

APRILLE LUCERO

- First season singing with the Bach Festival; sponsor for the past three years
- Aprille retired as an Aerospace Executive after 33 years. She received a Bachelor's degree in Computer Engineering from Harvard University where she was also a clarinet player in the University Band.
- She is a longtime member of the San Jose Symphonic Choir and has been a featured soloist. She has performed with Camerata Singers and is studying with Nancy Wait-Kromm at Santa Clara University.

MARILYN MAXNER

- Bach Festival Chorus member for 12 seasons
- Marilyn sings with Camerata Singers of Monterey County.
- She recently retired as principal organist at Bethlehem Lutheran Church, Monterey.

CAROLYN MAZENKO

- Bach Festival Chorus member for nine seasons
- Carolyn's father (baritone Herb Cabral) sang for three decades with the Bach Festival Chorale.
- After 20+ years of administrative work in oncology and bioengineering at Stanford, Carolyn returned to the Festival Chorus in 2014. She also sings with Oratorio Society of Palo Alto and I Cantori di Carmel.

LESLIE MULFORD

- Bach Festival Chorus member for 11 seasons
- Leslie is a founding member of Aria women's choir. With degrees in German, Translation and Law, she has had careers in teaching, translation and institutional investment management. Now retired, Leslie volunteers with Alliance on Aging and in the Bach Festival office.
- In 2017, Leslie was appointed to the Carmel Bach Festival Board of Directors.

ALLI PREECE

- Bach Festival Chorus member for four seasons; former member of the Bach Festival Youth Chorus
- Alli works with inner city children at the elementary school level to bring them the fundamentals of music.
- She holds a B.A. in Music from UC Santa Cruz and is attending National University.

CYNTHIA STORMER

- Bach Festival Chorus member for 10 seasons
- Cynthia is a VP of Talent Management with HSBC. Cynthia minored in music at West Virginia Wesleyan College and holds a MBA from Golden Gate University.
- She has performed with the Université de Dijon chorus and with the Boston Masterworks Chorale. Locally she sang for many years at Mayflower Presbyterian Church.

Alto

PHYLLIS EDWARDS

- Bach Festival Chorus member for 13 seasons
- Phyllis has performed with I Cantori di Carmel, VOCI a cappella ensemble, Forest Theater, and Monterey Peninsula College Theater.
- She has been a teacher, a school principal and a district curriculum director and served as a writer and editor for National Geographic Learning for 10 years. She holds degrees from Boston University (M.Ed.) and Wheaton College (B.A.).
- Phyllis enjoys volunteering as a docent at the Monarch Sanctuary for the Pacific Grove Natural History Museum and as an editor for the Carmel Bach Festival program.

FESTIVAL CHORUS (CONT.)

UTA FRANCKE

- Bach Festival Chorus member for two seasons
- Uta is professor emerita in genetics and pediatrics at Stanford University and a current member of the Stanford Symphonic Chorus.
- She grew up in Germany where she studied piano and sang in choruses as a child and university student. After moving to the SF Bay area in 1989, she joined Schola Cantorum.

KATHY KIRKWOOD

- Bach Festival Chorus member for six seasons
- Kathy has an M.M. in flute performance from Ohio University.
- She sings with the Camerata Singers and is Choir Director at St. James Episcopal Church in Monterey.
- She recently retired after 37 years in Human Resources working at Time-Life, National Geographic and Interim, Inc.

MARY CLARE MARTIN

- Bach Festival Chorus member for 12 seasons
- Mary Clare is the elementary music specialist at Toro Park School, preK-3rd grades, and choral music organizer at Bookmark Music in Pacific Grove.
- She received her degrees from Texas Tech University (M.MusEd, B.Applied Music in piano).

SUSAN MEHRA

- Bach Festival Chorus member for 25 seasons
- Susan is assistant conductor of I Cantori di Carmel and the director of VOCI a cappella Chamber Ensemble.
- She recently retired from her practice as a clinical psychologist.

SUSAN MEISTER

- Bach Festival Chorus member for five seasons
- Susan is a journalist, author, and concert producer
- She has sung with I Cantori di Carmel for five seasons.

KELLIE MORGANTINI

- Bach Festival Chorus member for 11 seasons
- Kellie sings with the Camerata Singers and Madregalia.
- She is the Executive Director/Directing Attorney for Legal Services for Seniors.

JEAN WIDAMAN

- Bach Festival Chorus member for 25 seasons
- Jean is a musicologist, music educator and choral director with degrees from Occidental College (B.A.) and Brandeis University (Ph.D.).
- She has taught music in elementary schools, employing the Orff approach. She writes program notes, gives pre-concert talks, and is involved in various writing projects.

PEG WITTROCK

- Bach Festival Chorus member for 15 seasons
- Peg is a Pacific Grove resident who sings with Camerata Singers, and St. Mary's by the Sea choir.
- She enjoys her family, including five grandchildren, gardening and floral design. Recently retired from her practice in speech/language pathology, Peg holds degrees from Miami of Ohio (B.S.) and Purdue (M.S.). She is currently a CASA volunteer.

Tenor

SAUL ALEJANDRE

- First season with the Bach Festival Chorus
- Saul originally hails from Salinas, CA.

He is studying to become a Choral Director at Hartnell College and hopes to get into CSU Long Beach to finish his education.

- His biggest performance was as part of a 200-person chorus directed by Dr. Sean Boulware at Carnegie Hall.

MARY FORBORD

- Bach Festival Chorus member for 11 seasons
- Mary also sings with Camerata Singers.

MARK STEVENS

- Bach Festival Chorus member for 14 seasons
- Mark holds a B.S. from West Point, and an M.S. from Rensselaer Polytechnic Institute.
- A professional engineer on the faculty at the Naval Postgraduate School, he has sung locally with I Cantori di Carmel and Camerata Singers as well as with Alan Petker's Consort Chorale and the Marin Symphony Chorus.

DAVID WITTROCK

- Bach Festival Chorus member for 15 seasons
- Until retirement last year, David served as NPR Morning Edition host on local affiliate KAZU. Now he spends his time as a voice actor, a blacksmith and a beekeeper.
- He sings with Camerata Singers and with cantors at St. Mary's in Pacific Grove.

WENDELL YEE

- Bach Festival Chorus member for two seasons
- Wendel is a retired interventional cardiologist in Salinas and Monterey.
- He has studied voice for more than 15 years with Nancy Bennett, Harvey Marshall, and David Gordon, and has sung for years with Camerata Singers and I Cantori di Carmel.

Baritone/Bass

JOHN CASTAGNA

- Bach Festival Chorus member for five seasons
- After retiring from a career in Los Angeles as a general surgeon, John and his wife Mary moved to the Monterey Peninsula and became involved in various volunteer activities.
- He has sung with I Cantori di Carmel for the past eight years. When not singing, John keeps busy doing photography, playing tennis, hiking and enjoying the many cultural opportunities in the area.

JEFF DEMARCO

- Bach Festival Chorus member for eight seasons
- Jeff is a retired attorney who teaches math at Watsonville High School and was formerly a radio personality on KAZU and KBOQ.
- He received his MA in Music Theory and Composition from UC Riverside.
- Jeff also sings with the Camerata Singers and leads the early music ensembles Madregalia and the Pastyme Consort.

FESTIVAL CHORUS (CONT.)

JOHN HEYL

- Bach Festival Chorus member for four seasons
- John enjoys every minute of singing under Andrew Megill.
- Since retiring last year from AP high school teaching, he has traveled a lot near and far this year.
- He sings and serves on the board of the Salinas/ Monterey Camerata Singers and lives in Carmel Valley with Carmel Art Association artist and wife Kathy Greenwald.
- John trained in recorders and flute as a child and sang at Hamilton College and the Northern Arizona University's Master Chorale.

OTTO NEELY

- Bach Festival Chorus member for three seasons
- Otto has been singing since childhood in church, school choirs, musical productions and social events. During his 20 year military career he sang in and directed chapel choirs and developed a love for Barbershop singing.
- After 20 years in the aerospace industry, he moved to Monterey and resumed singing and playing the trombone and euphonium in the Monterey Community and the MPC Jazz and Concert bands.
- He has sung locally with the Monterey Peninsula Choral Society, I Cantori di Carmel, the Cypressaires Barbershop chorus, and a performance of the Rutter *Requiem* at Lincoln Center.

FRANK RAAB

- Bach Festival Chorus member for 15 seasons
- Frank is a former Navy and commercial airline pilot and longtime professional software developer.
- He received his B.A. from Stanford and is president and founder of Spectrum Software Services, Inc. Frank also sings with the Camerata Singers and Madregalia.

VINCENT VAN JOOLEN

- Bach Festival Chorus for two seasons (2001-2002)
- Vincent is a retired Navy Captain, having served on ships for 17 years and as a Math Professor at the US Naval Academy for 10 years. Currently he serves as the Dean of STEM (Science, Technology, Engineering, and Mathematics) at Monterey Peninsula College.
- Vincent has sung with I Cantori di Carmel, The Cypressaires, Harrisburg Chamber Singers, Baltimore Choral Arts Society, and the Annapolis Opera.
- He is also founder of the CyberBass Project, an online learning system for choral singers worldwide.

Accompanist

LUCY FARIDANY

- Lucy holds a post-graduate diploma in piano accompaniment, with distinction, from the Royal Academy of Music in London.
- She is the accompanist for the Unitarian Universalist Church of the Monterey Peninsula.
- Lucy also teaches piano at Santa Catalina School, has a large private teaching studio, and lives in Carmel Valley with her husband, Rob, and daughter, Giulia.

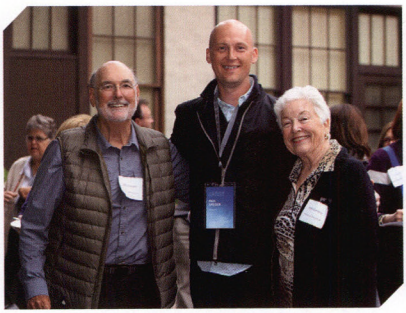
MUSICIAN SPONSORSHIP

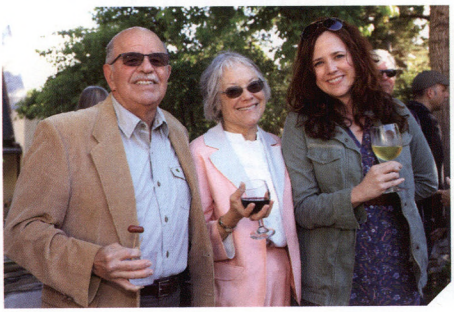
The Carmel Bach Festival's Musician Sponsorship program is a special and fun way to engage in the Festival and make a personal connection with some of the wonderful musicians who come to Carmel to perform with the Festival each year.

Musician Sponsors simply make a donation to the Festival in recognition of the musician(s) they choose – sponsors are not expected to provide housing or any direct support to the musician, although it is hoped that sponsors will take time to get acquainted with the sponsored musician, and to help them feel personally welcomed to the Festival and to Carmel. This is the special "connection" that keeps these great musicians coming back, year after year. As a sponsor you can help to make this happen! *Sponsorships range from $250 to $7,500.*

Your support of this program and the Festival is vital to help offset the rising costs of housing and travel for our musicians and is greatly appreciated. Musician Sponsors are invited to the Musician Welcome Party, generally held during the first week of July. We will send details of the sponsored musician's performances and, if both musician and sponsor agree, we share contact information so you are able to contact the sponsored musician(s) during the Festival, with the goal that both musicians and sponsors take time to enjoy getting acquainted. Contact Olivia Colombo for more information at (831) 624-1521 or olivia@bachfestival.org.

The Festival is greatly appreciative of Carol Hilburn's stewardship of the program for many years. Thank you Carol!





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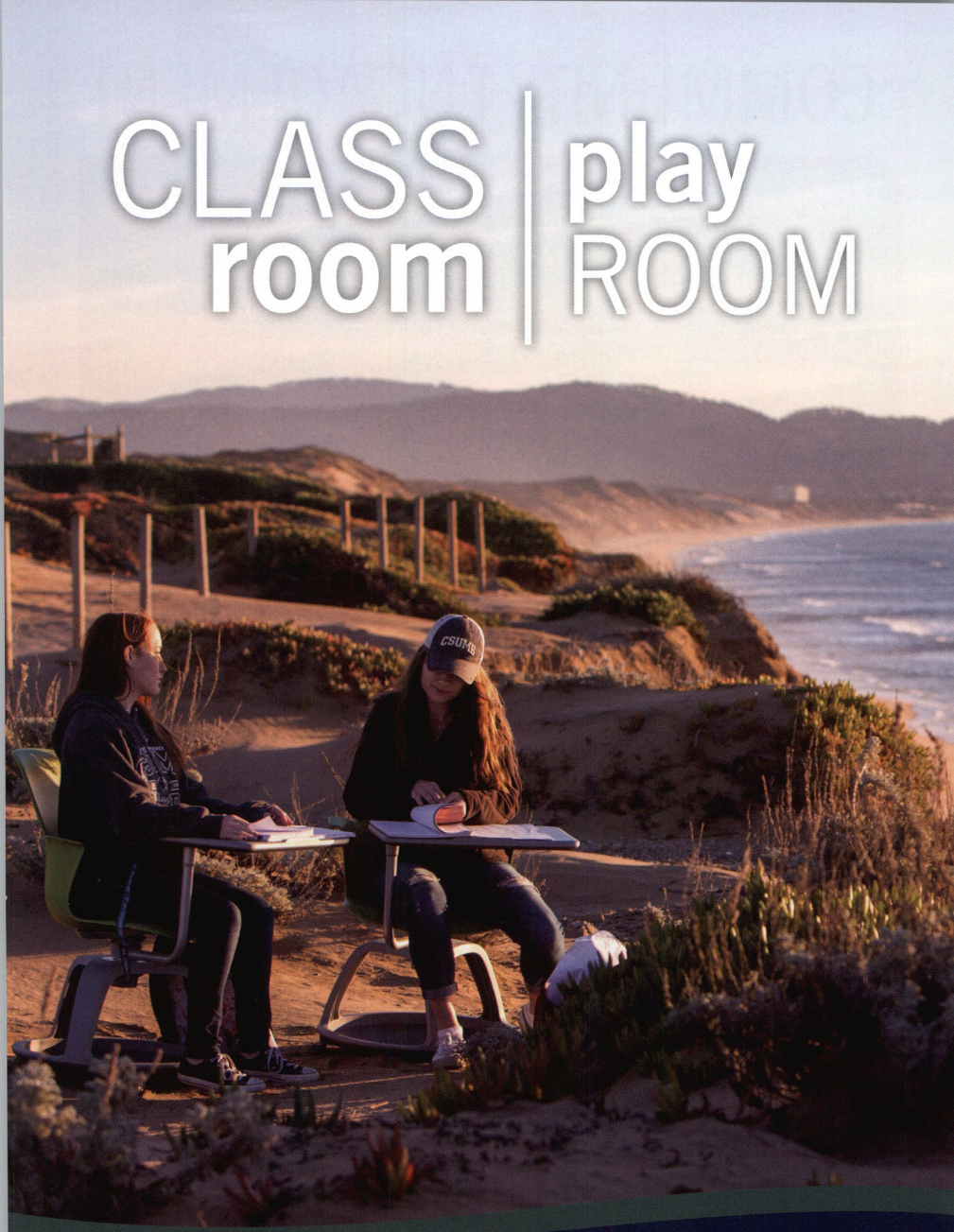

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COMMUNITY ENGAGEMENT

Music Education

The Carmel Bach Festival was awarded a number of grants to increase and deepen our community outreach and music education programs. One of those programs, *Crossing Cultures*, was a huge success and will continue in 2018-19 with a string ensemble. Working with the Monterey Peninsula Unified School District, schools in Salinas, and YOSAL, our brass and percussion ensemble performed 17 assemblies, 7 clinics, and 8 coaching sessions in Seaside, Marina, and Salinas elementary, middle, and high school campuses during the 2017-18 school year. The program was designed to increase student interest and participation in instrumental music as well as deliver a fun and exciting performance for school children and staff.

The assemblies were part of a week-long unit of cross curricular study integrating music with art, math, science, and language arts in individual and group projects, boosting student learning and enjoyment of music. Schools with existing instrumental programs in grades 6-12 enjoyed additional time with our musicians as they conducted clinics and coached small group ensembles. We also began a partnership with Carmel Middle School this past school year, coaching the brass sections from two bands.

Alice Murray

A new addition to our programs for the 2018-19 school year is *Sing Out Loud! (SOuL!)*. Led by Alice Murray, she and two teaching artists will be in residence for two weeks at the arts magnet school, Martin Luther King Elementary, in Seaside. Under their guidance, students will work on the fundamentals of creative writing, learn the elements of melody and song structure and the roles of composer and lyricist, and techniques for healthy singing. In the course of the

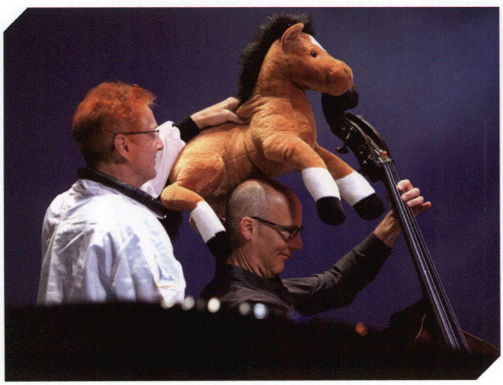
SOuL! residency, students learn to be very generous, encouraging, and welcoming of new ideas. The students will create 6 original songs based on a unit of study, such as colonial life, space exploration, science, culture, current events, or sustainability, and learn the art of collaboration and teamwork.

By presenting innovative concerts, clinics, and residencies in schools, we support ongoing community efforts to grow school music programs. We are inspired and pleased to participate in the Music for All initiative created by Lois Mayol and the Arts Council for Monterey County. We are proud to create opportunities to experience the transformative power of live classical music. All of our activities inspire meaningful connections that encourage, acknowledge, and respectfully engage all students and cultures.

Family Concerts

The Epic Adventures of Leonard & Rasmus have delighted audiences of all ages since 2014. The characters, stories, and scripts are created by Suzanne Mudge, who also programs the music for each concert, and features members of the Festival Orchestra and artistic director, Paul Goodwin. The intrepid duo takes audience members of all ages on action-packed musical adventures that are delightfully interactive and fun. They experience a live concert with narration provided by our conductor, Paul Goodwin, and listen to a wide variety of music – classical, jazz, world, and folk music – all set within an engaging and educational storyline.

The 2017 and 2018 productions feature the Youth Orchestra of Salinas (YOSAL) Choir.



Extending Our Reach on the Monterey Peninsula—Deepening Current Partnerships

Youth Music Monterey/Youth Orchestra of Salinas (YOSAL)

Carmel Bach Festival musicians have worked with YOSAL music students since 2010. These workshops, group lessons, and collaborative concerts provide an opportunity for students to experience, learn, and connect with highly trained professionals. The brass and percussion ensemble presented two assemblies and coaching sessions to YOSAL this past year. The YOSAL Choir will return in July to perform in their second Family Concert.

Our partnership with Youth Music Monterey began in 2015 when Suzanne Mudge assumed the direction of the brass ensemble and orchestra sectionals. YMM musicians have performed at several off-season events, including our Season Previews, Cottages and Gardens, and the Gala. YMM brass musicians will be performing with Tower Music on Saturdays for the second year in a row.

Musicians from both YMM and YOSAL have been delighted to attend the July festival rehearsals, meeting with the conductor, and observing the orchestra rehearse. We will continue to engage students from both organizations in collaborative endeavors as well as extending invitations to rehearsals, concerts, and year-round festival events.

Seaside

Our partnership with Seaside dates to 1986 when the Festival began performing free community concerts at the Oldemeyer Center. In 2017, due to over-capacity audiences for the past few years, the Seaside Community Concert moved to a new home at St. Francis Xavier Church. Listeners may hear the Tower Brass, woodwind ensemble, string quartet, and chorale members present a wide variety of music. This year the Tower Brass and a string quartet present the music of Haydn, Byrd, Salzedo, Pezel, Kats-Chernin, and Vivaldi. In addition we have been artists in residence at Seaside High School since 2014, growing from 1 day to a 7-week residency.

Rancho Cielo Youth Campus, Salinas

The Carmel Bach Festival seeks to illuminate and share the relevancy of music and the arts for everyone. The arts give us beauty, joy, and a means of expressing ourselves. In that spirit, we engage musicians during a five-month residency to perform and interact with the RC youth in meaningful ways, opening pathways to future possibilities in their lives, and sharing stories of success (and failure). Presenting artists have included John Wineglass, Umi Vaughan, Enrique Ellis-Rios and Sharp Nine, Jackie Cruz, William Faulkner, Gabriela Sepulveda, CBF Brass and Percussion Ensemble, John Weed, Stu Mason, and Charged Particles.

Training Programs for Youth and Emerging Artists

Virginia Best Adams Vocal Master Class

Four emerging vocalists at the beginning of their professional careers are selected for a four-week series of public master classes, private coaching, and career mentoring. They are guided by our highly distinguished artists/teachers with decades of experience in Baroque concert repertoire and opera.

Circle of Strings

Initiated in 2013, the COS program is under the direction of Associate Concertmaster Emlyn Ngai. Our string faculty presents workshops on Baroque performance practice, improvisation, and audition preparation, master classes, as well as coaching individuals and chamber ensembles.

Music and the Mind

Senior Centers

Creative Aging Workshops have been presented at Canterbury Woods in Pacific Grove and Carmel Valley Manor. Led by dancer and Dance for PD specialist Rebecca Rabideau, participants learned dance and creative movement techniques to incorporate into their daily lives. These activities are of particular value to patients afflicted with debilitating neurological diseases such as Parkinson's, MS, Alzheimer's, and dementia. Previous performance artists and lecturers have included David Gordon, Edwin Huizinga, Rushad Eggleston, Bob Gomez, and Suzanne Mudge.

Young Artists Competition

The Festival reinstated its Young Artists Competition for the 2018 season. The Young Artists' Competition presents outstanding student musicians from the Central Coast Section of the California Music Education Association. A total of 13 young artists from 11 different schools were chosen to perform on the July 21 Showcase. Students were selected from a competitive audition held in March at Pacific Grove Middle School.

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Founder's Fund

Last year, to celebrate the 80th birthday of the Carmel Bach Festival, the *80th Anniversary Founders Fund* was created. This fund is dedicated to the beloved founders and has been established as part of the Carmel Bach Festival's Endowment. The fund honors our founders, Dene Denny and Hazel Watrous, and the outstanding women who, following in their footsteps, have had a significant impact on the Carmel Bach Festival during their lifetimes.

- **Elizabeth and Jeptha Wade Estate**
- **Carlotta and Knox Mellon**
  In honor of Jo Barton, Dene Denny and Hazel Watrous, Ruth Fenton, Nancy Morrow, and Elizabeth Wade
- **Frances Lozano**

Artistic Sustainability Campaign

Principal Conductor
Roberta and David Elliott

Associate Conductor
Frank Quattrone and Denise Foderaro, in honor of Cyril and Jeanne Yansouni

Concertmaster
Jack and Camie Eugster

Chamber Concert Director
Jim and Karen Tyler

Music Education Programs
Lois and Don Mayol

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FOUNDATION ENDOWMENT

Over the years, individuals and foundations have made generous gifts to the Festival Endowment, which now generates significant annual revenue. Through careful and responsible management of the principal, these gifts provide an ongoing source of income to the Festival. The Festival accepts gifts to its endowment for general and restricted purposes. Gifts or pledges can be made with cash, stock and securities, or for the future with a planned gift. Gifts can be made anonymously or can be recognized in perpetuity.

Golden Chairs

The Golden Chair program was established in 1987 in honor of the Festival's season and recognizes gifts to the Carmel Bach Festival Foundation's permanently restricted Endowment received before 2006. Each Chair represents an orchestra position or artist who has made special contributions to the Festival over the years. Each of these valued supporters is recognized in perpetuity.

IMPRESARIO CHAIRS ($100,000)

Virginia Best Adams Master Class
Friends and Family of Virginia Best Adams

Chorale and Chorus
Ruth S. Hoffert
Mary Jo and Bruce Byson

Music Director
Virginia Best Adams

Baroque Keyboard Performance
Violet Jabara Jacobs

CONDUCTOR CHAIRS ($50,000)

Conductor
Richard D. Colburn
Arnold and Diane Gazarian
In honor of Bruno Weil
David and Lucile Packard

DISTINGUISHED ARTIST CHAIRS ($25,000)

Johann Sebastian Bach
Family and Friends
In honor of Sandor and Priscilla Salgo

Choral Director
The Joy Beldon and Helen Belford Memorial Fund

Mezzo-Soprano
Linda Jacobs
Mark Talbrook
Mr. and Mrs. Jeptha A. Wade, Jr.

Cello
The Mark S. Massel Memorial Fund
Mrs. Mark Massel

Concertmaster
The Howard H. Buffett Memorial Fund
Roberta Bialek Elliott
Susan Lansbury
Cynthia Snorf
Carolyn Akcan

SOLOIST CHAIRS ($20,000)

Associate Concertmaster
Mrs. Raymond Chrisman

Baritone
Kevin Cartwright and Stephen Eimer
In memory of Frank H. Eimer

Flute
The Mrs. Leslie M. Johnson Memorial Fund
Elizabeth Johnson Wade
Jean Brenner & Family and Friends
In memory of Alan T. Brenner

Oboe
Barbara Bucquet
In memory of Howard Bucquet

Organ
Jane and Jack Buffington
In memory of Mary and Arthur Fellows

Soprano
Betty Jo and Robert M. Graham
Tenor
Margot Power and John Clements
Trumpet
Shirley Dean Loomis and Hersch Loomis
In memory of Vivian Hales Dean
Violin
Merritt Weber Memorial Fund

PRINCIPAL CHAIRS ($15,000)

Bassoon
Family and Friends
In memory of Ruth Phillips Fenton
Cello
Gail Factor
Davis Factor, Jr.
Double Bass
Lamont Wiltsee
French Horn
Ann and Jim Paras
Harpsichord
Jo and Gerald Barton
Lute
Carol Sabel Hilburn and Don E. Hilburn
In memory of Mildred and Theodore Sabel
Oboe
Drs. June Dunbar Phillips and John P. Phillips
Shirley and Lee Rosen
Betsy and Robert Sullivan
Organ
Brooks Clement and Emile Norman
Tower Music
Jane and Hal Ulrich
Trumpet
Ira Deyhimy
In memory of Katharine A. Deyhimy
The Carla Stewart Memorial Fund
William K. Stewart
Viola
Kevin Cartwright and Stephen Eimer

CHORALE AND ORCHESTRA CHAIRS ($10,000)

Artistic Manager
Dr. and Mrs. Robert Doyle
Cello
Alan and Jean Brenner
In honor of the Festival Volunteers
Chorale
Olive Grimes and John and Janet Vail
In honor of Bruce Grimes
Betsey and Stephen Pearson
Mr. and Mrs. Paul Rembert
In memory of Anne Scoville
Norma, Lee, Shirley & Rebecca Rosen
In memory of Lucille B. Rosen
Rembert Family
In memory of Nancy J. Rembert
Chorus
Fellows Buffington Family
In honor of Jane Fellows Buffington
Chorus Director
Fred W. Terman and Nan Borreson
Family and Friends
In memory of Kenneth Ahrens
Clarinet
Natalie A. Stewart
Festival Administrator
Fred W. Terman and Nan Borreson
In honor of Valentine Miller
Festival Banners
Family and Friends
In memory of Nancy Morrow
Flute
In memory of Martha Faull Lane
French Horn
Carlotta and Knox Mellon
Harpsichord
Dr. Wesley and Elizabeth Wright
Managing Director
Mary Kay Crockett
Oboe
Mary Lou Linhart

FOUNDATION ENDOWMENT (CONT.)

Orchestra
The 1987 Carmel Bach Festival Board of Directors
Nana Faridany Memorial Fund
The Estate of Fulton Kathleen Morgan
Stage Crew
Carlotta and Knox Mellon
Strings
Susan Watts DuCoeur
Timpani
Gilbert and Marie Cleasby
Viola
Fred W. Terman and Nan Borreson
In Memory of Fidel Sevilla
Violin
Family and Friends
In memory of Anne Scoville
Dr. Parley W. Madsen, Jr. and Romania Christensen Madsen Music Education Chair
Dr. Parley Madsen III, Trustee

Diamond Chairs

The first phase of the Diamond Chair campaign began in 2006. It received a generous matching grant challenge in the amount of $750,000 from Violet Jabara Jacobs. This challenge was met in December 2007, increasing the permanently restricted endowment by $1.5 million. The establishment of the Violet Jabara Jacobs Musician Sponsorship Fund assisted the Festival in underwriting the costs associated with the fees, housing and travel expenses of our professional musicians. Diamond Chair naming opportunities are currently available in the second phase.

ANGEL CHAIRS ($750,000)

Violet Jabara Jacobs Musician Sponsorship Chair
Violet Jabara Jacobs

CONDUCTOR CHAIRS ($100,000)

Conductor's Chair
Janet Effland and Bill Urbach
Sandor Salgo Diamond Jubilee Memorial Chair
Jo and Gerald Barton
Mary Kay Crockett
Walter Hewlett
Cyril and Jeanne Yansouni
Family and Friends

SOLOIST CHAIRS ($75,000)

Mezzo-Soprano
Jeptha and Elizabeth Wade

PRINCIPAL CHAIRS ($50,000)

Viola
The Estate of Lucerne Beal
Cello
David and Roberta Elliott
Oboe
Susan Watts DuCoeur
Bassoon
Cyril and Jeanne Yansouni

CHORALE AND ORCHESTRA CHAIRS ($25,000)

Oboe
Jean Brenner Family
Organ
Jack and Jane Buffington
Flute
William and Nancy Doolittle
Orchestra
Nana Faridany Memorial Fund
Bassoon
Nancy Jones and Charles Grauling
Timpani
Dr. Marie-Luise Schubert Kalsi
Oboe
Don and Lois Mayol

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FOUNDATION ENDOWMENT (CONT.)

Violin
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Chorale
David and Julie Nee

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Drs. Knox and Carlotta Mellon
In honor of Nancy Opsata
Betsey and Stephen Pearson
James and Maureen Sanders
Donald and Victoria Slichter
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In honor of the Virginia Best Adams Master Class Director James H. Schwabacher, Jr.
Susie, Stan and Jack Brusa
Mary and John Castagna
Stan and Gail Dryden
Dottie Roberson Family
In honor of the Festival Chorus
James M. Seff and Margene Fudenna

Friends of the Festival
In memory of Nancy Morrow
Fred W. Terman and Nan Borreson
Nancy's Friends and Family

Bruno Weil Fund
FOR ARTISTIC LEADERSHIP
Elizabeth Wallfisch Fund
FOR ARTISTIC EXCELLENCE

In 2010, Festival supporters created two funds to honor the outgoing musical leadership. Earnings from the Bruno Weil Fund (BWF) support the music director's artistic and programmatic initiatives developed in collaboration with senior staff. Earnings from the Elizabeth Wallfisch Fund (EWF) are used to maintain and enhance the artistic quality of the orchestra. Contributions above $5,000 are recognized below and were made to both funds unless followed by the fund initials.

($50,000+)
William and Nancy Doolittle (BWF)
David and Roberta Elliott
($25,000+)
The David Kennedy Estate
William and Susanne Tyler
($5,000+)
Frank Quattrone and Denise Foderaro
Jeptha and Elizabeth Wade

The Elizabeth Pasquinelli Fund
FOR ARTISTRY AND PERFORMANCE

At the end of the 2015 season, General Manager Elizabeth Pasquinelli retired after 25 years with the Carmel Bach Festival. In recognition of her dedication, the Board of Directors created an endowment fund --- The Elizabeth Pasquinelli Fund for Artistry and Performance–which helps offset costs associated with bringing musicians to Carmel each summer. We continue to invite you to join us as we honor Elizabeth's legacy

and to continue her work to support all of our artists whom she has served for so many years. Contributions above $1,000 are listed below.

($25,000)

Elizabeth Wade

($5,000+)

Nancy and William Doolittle
Roberta and David Elliott

($1,000+)

Kevin Cartwright and Stephen Eimer
Susan Mendelsohn and Robert Flanagan
Dianne and Dr. Arnold Gazarian
Carlotta and Knox Mellon
Kathy and Bill Sharpe
Katherine Slazak
Susanne and William Tyler
Jeanne and Cyril Yansouni

Virginia Best Adams Masterclass Endowment

In 1984, the family and friends of Virginia Best Adams established an endowment to honor her 80th birthday. Since then, the endowment has helped underwrite the training and mentoring of more than 100 young professional singers from around the world. Each year the Festival selects four vocalists from hundreds of international applicants. These emerging artists come to Carmel for the month of July and study with principal artists of the Festival. David Gordon, Festival Dramaturge, has been the Adams Master Class Director since 1990. David is joined in coaching this by Adams Master Class Music Director Michael Beattie.

The 2018 Adams Fellows include four equally-accomplished and evenly matched young emerging professional singers. They are Hannah DePriest, soprano; Luthien Brackett, mezzo-soprano; Jonas Budris, tenor; and Andrew Padgett, baritone. For artist biographies, see pages 44-50.

The Virginia Best Adams Master Class Endowment has been generously supported through the past two seasons by contributions from the following supporters:

Jeanne and Dr. Michael Adams
Robert Applebaum
Robert Attiyeh
Robert and Jean Black
Pauline Cantin
Gail and Stan Dryden
Anne and Ken Helms
Richard L. and Jana E. Julian
Doug McLean
Carlotta and Knox Mellon
Mary Alice Osborne
Brigitta Wray

Legacy Giving

Estate gifts, mostly bequests in wills or trusts, are a major source of building the Festival's endowment. There are many other ways to make a legacy gift. The Festival is greatly expanding this long-term source of funding to further strengthen its financial base and diversify revenue streams.

THE CONTINUO SOCIETY

Thank you to the following supporters who have made a legacy gift. For information on making your own commitment, bequest, or other contributions, contact Avery Gould at (831) 624-1521 ext. 120 or avery@bachfestival.org.

FOUNDATION ENDOWMENT (CONT.)

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Lucerne Beal*
Dorothy L. Becker
Helen Breck
Jean L. Brenner
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John W. and Jane F. Buffington
Bruce and Mary Jo Byson
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Dr. Gilbert Cleasby
Ms. Judith Colburn
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Natalie Miller
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Mrs. Robert H. Morris
Robert I. Mulford
Leslie Mulford
David and Julie Nee
Laura and Brad Niebling
Dr. Beatrice Nold
Betsey and Stephen Pearson
Drs. John and June Phillips
Richard and Joan Posthuma
Frank and Susan Raab
Shirley and Lee Rosen
Tim and Jane Sanders
Charles Schimmel
Richard Sherrill
Michael* and Eleanor Silbergh
Howard and Joan Sitton
Donald* and Victoria Slichter
Pamela D. Smith*
Gloria Souza
Ms. Natalie A. Stewart
Betsy and Robert Sullivan
Jeptha* and Elizabeth Wade*
Marilyn and Bill Timoney
Mike and Ellen Turbow
Mr. and Mrs. Joe Wandke
Jacqueline A. Wendland
Mrs. Dorothy H. Wheeler
Edie and Lamont Wiltsee
Ms. Bonnie Woodworth
Emily and Paul* Woudenberg
Mrs. Wesley Wright
Mr. and Mrs. Donald Wunsch
Cyril and Jeanne Yansouni
John and Diane Young
Linda Zinn
Anonymous (2)
**deceased*

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The Berkshire Foundation, Carolyn Akcan, Roberta Bialek Elliott, Susan Lansbury, Cynthia Livermore
The Buffett Fund of the Community Foundation for Monterey County
The David and Lucille Packard Foundation
Roberta Bialek Elliott
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Ann Percival Trout

A memorial gift given to the Carmel Bach Festival by Mr. and Mrs. Edward Trout In Memory of Ann Percival Trout.

Ann first sang with the Bach Festival Chorus in 1987 when she auditioned for Priscilla Salgo as a lyric soprano, last singing for Maestro Bruno Weil in 1992.

Ann passed in December of 2017.

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MUSIC AND IDEAS

The following events are FREE and open to the public.

Pre-Concert Lectures

BY DRAMATURGE DAVID GORDON

EARTHLY AND EARTHY DELIGHTS
Saturdays, July 14 and 21
6:15–6:45 PM, Studio 105
Bach's light, transparent Orchestral Suites were intended to amuse and entertain, and so was Orff's monumental Carmina Burana, but that's about all they have in common. David Gordon describes this memorable musical pairing and shares his insights into both works.

WHAT JUST HAPPENED? WHY? WHAT NOW?
Sundays, July 15 and 22
1:30–2:30 PM, Studio 105
Bach's St. Matthew Passion is an intimate, dramatic psychological journey composed by a master of music and persuasion. David Gordon, creator of the Festival's English supertitles, describes Bach's persuasive techniques for engaging both mind and heart.

WITH STRINGS ATTACHED
Mondays, July 16 and 23
6:30–7:00 PM, Studio 105
Festival Concertmaster Peter Hanson creates and directs our Monday concerts, and includes surprises each year. Peter joins David Gordon to chat informally about the music, the composers, and the different string instruments in use during this concert. Questions from the audience are welcomed.

BIGGER THAN LIFE
Tuesdays, July 17 and 24
6:15–6:45 PM, Studio 105
Opera is the most extravagant artform, and the only one that could encompass love, jealousy, oppression, laughs, betrayal, death and salvation all in one evening. David Gordon, narrator of the Tuesday concerts, sets the scene for this international operatic journey.

Wednesday, July 18 and 25 – No lecture

MUSICA AMERICANA
Thursday, July 26
(Please note, no lecture on July 19)
6:30–7:00 PM, Studio 105
In our second Thursday concert, the Festival Chorale celebrates American music and poetry. David Gordon – who will read onstage during the concert – shares his thoughts about this uplifting program and its director, Festival Associate Conductor Andrew Megill.

DECLARATIONS OF INDEPENDENCE
Fridays, July 20 and 27
6:15–6:45 PM, Studio 105
Bernstein, Copland and Beethoven were musical revolutionaries who each found a unique artistic voice in his own era. David Gordon describes the heroic music in our Friday concert, and tells the story of the three symphonic rebels who created these milestones.

Open Rehearsals at Sunset Center

Sunday, July – Saturday, July 7, 7:00 PM
Wednesday, July – Tuesday, July 10, 10:00 AM
Artistic Director Pail Goodwin leads these onstage working sessions for our Main Concerts. Gather in the Sunset Foyer 30 minutes beforehand for an introduction by Festival Dramaturge David Gordon.

Free Concerts

COMMUNITY CONCERT
Thursday, July 19, 7:00 pm
This free concert, now in its 33rd year in Seaside, showcases brass and string ensembles of Festival musicians in an informal 60-minute performance.

TOWER BRASS
Enjoy pre-concert brass music before most Main Concerts at the Sunset Center Terrace and outside at the Carmel Mission. See the 2018 At-A-Glance for dates and times.

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TOWER MUSIC 2018

Saturdays

JULY 14 AND 21, 6:50 PM
SUNSET CENTER TERRACE
"I have the heart of a king, and of a king of England, too"

WILLIAM BYRD The Battle Suite
arr. Suzanne Mudge
1538–1623
The Soldier's Summons
The March of Footmen
The Trumpetts
The March to the Fight
The Retreat
The Burying of the Dead
The Galliarde for the Victorie
The Earl of Oxford March

Wednesdays

JULY 18 AND 25, 7:50 PM
CARMEL MISSION BASILICA COURTYARD
Sound the Trumpets!

BENJAMIN BRITTEN Fanfare for St. Edmundsbury
1913–1976
HENRI TOMASI Suite for 3 Trumpets
1901–1971
Havanaise
Lento Egeen
Danse Bolivienne
J.S. BACH 3-Part Invention
1685–1750
JOSEPH BODIN DE BOISMORTIER Sonata in C
1689–1755

Tuesdays

JULY 17 AND 24, 6:50 PM
SUNSET CENTER TERRACE
How "suite" it is...

SAMUEL SCHEIDT Suite of Dances
1587–1654
THOMAS SIMPSON Suite
1582–1628
Intrada
WILLIAM BRADE
1560–1630
Pavane
Galliard
JOHANN PEZEL Suite of Sonatas
1639–1694

Fridays

JULY 20 AND 27, 6:50 PM
SUNSET CENTER TERRACE
The Magnificent Seven

ELIZABETH JACQUET DE LA GUERRE
1664–1729 Suite (from *Cephale et Procris*)
Marche
Bouree
Rondeau
LEONARD SALZEDO Divertimento
1921–2000
Prelude
Scherzo
March

WESTERNS!

Program Notes

We open Saturday Tower Music with one of our most requested works, The Battle and Earl of Oxford March, by William Byrd. These curious and short programmatic works are presented in their entirety in a collection of music composed by William Byrd called *My Lady Nevyll's Book*, in 1591. The Earl of Oxford March seemed to be a well-known work in its day as it appears in four collections under a different title each time. In the Lady Nevyll collection, it's called The Marche Before the Battle and indeed, precedes The Battle in that collection. The Earle of Oxford's Marche appears in the Fitzwilliam Virginal Book, a collection of works from Byrd, Bull, Gibbons, and Farnaby, among others. In Thomas Morley's *The*

First Book of Consort Lessons of 1599, an unsigned, truncated version of the march is arranged for a group of instruments and appears as "My Lord of Oxenfords Maske." Anthony Munday's 1588 *A banquet of daintie Conceits* is a collection of his lyrics for various well-known tunes and contains verses to be sung to a melody he describes as "a gallant note" called the "Earle of Oxenford's March." A popular piece, indeed. The Galliarde for the Victorie appears as a separate work in the Nevyll book and makes a fine celebratory finale to "The Battle." The music for The Battle, Galliarde, and the Earl of Oxford March was composed for an early keyboard instrument called the virginal and has been transcribed for a number of brass ensembles, most notably the large brass transcription made famous by the Philip Jones Brass. The music is jaunty, dashing, and military in character, and much of the music resembles trumpet calls and drum beats. The six sections of "The Battle" are highly descriptive, rhythmically compelling, and evoke more military character than the march. Our version is for 9 performers, including percussion, and we welcome the Youth Music Monterey brass players who are augmenting our group for this epic work. To set the stage, The Battle Suite will open with a facsimile of a speech allegedly spoken by Queen Elizabeth I to her troops before the 1588 invasion of the Spanish Armada.

Treat yourself to a few "sweets" on Tuesdays. We present two suites with a small collection of dances by Early Baroque composers Samuel Scheidt, Thomas Simpson, and William Brade. Our third suite consists of several elegant sonatas by Johann Pezel. "And the trumpets will sound" on Wednesdays in the Mission Courtyard with Baroque and 20th century works for trumpet trio.

Friday Tower Music celebrates French Baroque composer Elizabeth Jacquet de la Guerre, a Parisian child prodigy who performed for Louis IV at a young age. She was a well-known and admired composer during her time. As a teenager she was accepted into the French court where her education was supervised by the king's mistress. She stayed with the royal court until it moved to Versailles and in 1684 she married the organist Marin de La Guerre. After her marriage she taught, composed, and gave concerts at home and throughout Paris, to great acclaim. Leonard Salzedo was a 20th century English composer and conductor of Spanish descent. Much of his output was composing and conducting for several ballet companies in Scotland and England and for films. He wrote the Divertimento for the Philip Jones Brass in 1959.

CBF Tower Brass: *Leonard Ott, trumpet; Dominic Favia, trumpet; Greg Smith, trumpet; Bruce Chrisp, trombone; Suzanne Mudge, trombone; Wayne J Solomon, bass trombone; Kevin Neuhoff, percussion*

Youth Music Monterey: *Elijah Taurke, trombone, is a rising junior at Pacific Grove HS. He has played trombone with the YMM Honor Orchestra since the 5th grade and plays in the YMM Brass Ensemble. Elijah was the winner of YMM's concerto competition in 2017. Adam Shapiro, trumpet, is a rising senior at The York School and has played trumpet with YMM for six years, four years as principal in the Honors Orchestra for the last four years. Adam is also a pilot with a strong passion for flight.*

MAIN CONCERT SATURDAY

O Fortuna!

July 14 and 21, 7:30 PM, Sunset Center Theater
San Carlos and Ninth, Carmel

JOHANN SEBASTIAN BACH
(1685–1750)
23 minutes

Orchestral Suite No. 1, BWV 1066
- Ouverture
- *Courante*
- *Gavotte I, II*
- *Forlane*
- *Menuet I, II*
- *Bourrée I, II*
- *Passepied I, II*

Intermission

CARL HEINRICH MARIA ORFF
(1895–1982)
65 minutes

Carmina Burana

Fortuna Imperatrix Mundi
- Chorus: *O Fortuna*
- Chorus: *Fortune plango vulnera*

I – Primo vere
- Small chorus: *Veris leta facies*
- Baritone solo: *Omnia sol temperat*
- Chorus: *Ecce gratum*

Uf dem anger
- Orchestra: *Tanz*
- Chorus: *Floret silva*
- Chorus: *Chramer, gip die varwe mir*
- Orchestra: *Reie*
- Chorus: *Swaz hie gat umbe*
- Small Chorus: *Chume, chum, geselle min*
- Chorus: *Swaz hie gat umbe* (reprise)
- Chorus: *Were diu werlt alle min*

II – In Taberna
- Baritone solo: *Estuans interius*
- Tenor solo and chorus: *Olim lacus colueram*
- Baritone solo and chorus: *Ego sum abbas*
- Chorus: *In taberna quando sumus*

III – Cour d'amours

Soprano solo and chorus: *Amor volat undique*
Baritone solo: *Dies, nox et omnia*
Soprano solo: *Stetit puella*
Baritone solo and chorus: *Circa mea pectora*
Tenors, baritone, basses: *Si puer cum puellula*
Chorus: *Veni, veni, venias*
Soprano solo: *In trutina*
Soprano, baritone, chorus: *Tempus et iocundum*
Soprano solo: *Dulcissime*

Blanziflor et Helena

Chorus: *Ave formosissima*

Fortuna Imperatrix Mundi

Chorus: *O Fortuna* (reprise)

Artists: *Soloists: Mhairi Lawson and Estelí Gomez, soprano; Owen McIntosh, tenor; John Brancy, baritone; Festival Orchestra, Chorale, and Chorus; Paul Goodwin, conductor; Andrew Megill, associate conductor and director of the chorale; John Koza, assistant director of the chorus; David Gordon, supertitles*

Concert Sponsors: *Ron and Pat Eastman, Cyril and Jeanne Yansouni, RBC Wealth Management*

Program Notes

The Orchestral Suite, or *Ouverture*, as it was then known, was a very popular form in Bach's time. Its origins are found in French ballet and opera music, from which collections of dances were extracted to form suites introduced by an overture. This design was followed countless times in suites for solo keyboard as well as other instruments, and served as a pattern for larger scale entertainment pieces using an orchestral ensemble. Bach's contemporaries were highly prolific in this form: Fasch produced 82, Graupner more than a hundred, and Telemann, always beating the record, at least 135. But from Bach we have only four, an indication of the ratio of his activities with instrumental versus sacred music.

Suite No. 1 is considered his earliest because of its instrumentation, consistent with the court orchestra during his time in Cöthen, and its relatively conservative style. The opening *Ouverture* is in the French overture tradition as inherited from Lully with a slow, majestic opening with broad pacing and dotted rhythms, followed by a fast, fugal section. Bach was clearly writing for a virtuoso ensemble, for the *concertante* element is apparent in the frequency of solos by the woodwind group consisting of oboes and bassoon. The dances that follow are in a less rigid order than found in Bach's solo suites. Eschewing the usual *allemande*, what follows is a *Courante* in the French style, and then a pair of *Gavottes*. The *Forlane*, a dance of Slavic origin, trips along in compound meter somewhat like a *gigue*, but with an undercurrent of flowing eighth notes from the second violins and violas. The second *Minuet* offers the most subdued moment of the suite: the strings play alone, with a rare dynamic marking of *piano*. The second *Bourrée* again features the solo woodwinds in the suite's only

episode in the minor mode. The closing movement is not the usual *gigue* but a *Passepied*, unique among Bach's orchestral suites. Similar to a minuet but faster, and perhaps more frivolous, it was originally danced by a couple who traced elaborate patterns across the floor as others watched. Tonight, let the orchestra similarly transport you.

Carl Orff's twentieth century masterpiece, *Carmina Burana*, originated in the tiny, scenic village of Benediktbeuren, between Munich and the Alps. When its monastery, dating back to the eighth century, was secularized in 1803, a large manuscript collection of medieval poems was discovered. These secular works, written between the eleventh and thirteenth centuries, ranging in style from poetic to bawdy, are mostly in Latin but include some in German and French. They were published later in the nineteenth century under the title *Carmina Burana*, which translates roughly as "Songs of Bavaria."

Orff was born and educated in Munich, where he excelled at several instruments and composition and was drawn to the theatre early on. His youthful compositions reflect the influence of Richard Strauss and Arnold Schönberg, as well as Debussy. After service in the army, during which he was wounded, he worked in various German opera houses before returning to his native Munich, were he continued his training but also found a new area of interest in music education. In the 1920s, together with Dorothee Günther, he founded a school that was devoted to musical training for children, incorporating music, movement, speech, and drama. This led to the eventual publication of Orff's *Schulwerk*, a guide to a "child-centered," participatory approach to music education that is highly influential throughout the world to this day. During this time he also explored early music such as the operas of Monteverdi, and while serving as director of the Munich Bach Society he revived the *St. Luke Passion*, then attributed to Bach. This new perspective and his educational philosophy contributed to his desire to create a fresh musical style, a "primitivist" approach with a more direct communication of language and motion. The tipping point was his discovery of the *Carmina Burana* poems in 1935. They seemed to be the perfect vehicle to explore this new musical approach. He set his chosen texts to music self-consciously accessible, devoid of complex harmony and counterpoint, rhythmically clear and repetitious. Many of his tunes recall medieval chant but are actually his own, since the musical notations included in the original text had not yet been translated. About the text's appeal, he wrote, "It's not sophisticated, not intellectual, and the themes of my work are themes that everyone knows." *Carmina Burana* was first heard on June 8, 1937 in Frankfurt. Its success was immediate, and Orff's satisfaction was such that he disowned all his previous work, informing his publisher, "Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina Burana* my collected works begin."

Orff conceived *Carmina Burana* as a "scenic cantata" using dance, visual effects, and dramatic staging, although today it is most often performed as a cantata. The orchestration, said to be influenced by Stravinsky, is massive, with multiple woodwinds and a vast array of percussion instruments and keyboard. The vocal forces are similarly formidable, requiring a large chorus as well as demanding solo parts for soprano, tenor, and bass that each extends into the highest range. The opening chorus, *O Fortuna*, serves as bookends, beginning and ending the work, establishing a kind of cyclic structure suggested by one of the manuscript's illustrations depicting a "wheel of fortune." In between these markers are three parts. *Primo vere* (In Springtime), expounds on the joys of the season. *In Taberna* (In the Tavern), concerns the male domain of drinking and gambling. It includes one of Orff's most bizarre pieces, *Cignus ustus cantat* (The Roast Swan), a hideous lament from the swan's point of view, voiced by a high tenor and accompanied by an unusual assortment of instruments. *Cour d'amours* (Court of Love) follows, with themes of love, flirtation, and lust. Finally, the circle is completed with a reprise of *O Fortuna*. Even if you have never heard a performance of this work before, much of this music will seem familiar because of its endless adaptation and imitation for movies and commercials. A survey should be taken on Sunday morning to see how many from this audience can be found humming a tune from *Carmina Burana*.

–Allen Whear

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MAIN CONCERT | SUNDAY

The Saint Matthew Passion

July 15 and 22, 3:00 PM, Sunset Center Theater
San Carlos and Ninth, Carmel

JOHANN SEBASTIAN BACH (1685–1750) — The Saint Matthew Passion, BWV 244

PART I

No.1 Chorale: *Kommt, ihr Töchter, helft mir klagen*
No.2 Recitative: *Da Jesus diese Rede vollendet hatte*
No.3 Chorale: *Herzliebster Jesu, was hast du verbrochen*
No.4 Evangelist, Chorus I/II, Jesus: *Da versammelten sich die Hohenpriester*
No.5 Recitative: *Du lieber Heiland Du*
No.6 Aria (Alto): *Buss und Reu*
No.7 Evangelist, Judas: *Da ging hin der Zwölfen einer*
No.8 Aria (Soprano): *Blute nur, du liebes Herz*
No.9 Evangelist, Chorus I, Jesus: *Aber am ersten Tage der süssen Brot*
No.10 Chorale: *Ich bins, ich sollte büssen*
No.11 Evangelist, Jesus, Judas: *Er antwortete und sprach*
No.12 Recitative: *Wiewohl mein Herz in Tränen schwimmt*
No.13 Aria (Soprano): *Ich will dir mein Herze schenken*
No.14 Evangelist, Jesus: *Und da sie den Lobgesang gesprochen hatten*
No.15 Chorale: *Erkenne mich, mein Hüter*
No.16 Evangelist, Jesus, Petrus: *Petrus aber antwortete*
No.17 Chorale: *Ich will hier bei dir stehen*
No.18 Evangelist, Jesus: *Da kam Jesus mit ihnen zu einem Hofe*
No.19 Recitative (Tenor, Chorus II): *O Schmerz! hier zittert das gequälte Herz*
No.20 Aria (Tenor, Chorus II): *Ich will bei meinem Jesu wachen*
No.21 Evangelist, Jesus: *Und ging hin ein wenig*
No.22 Recitative (Bass): *Der Heiland fällt vor seinem Vater nieder*
No.23 Aria (Bass): *Gerne will ich mich bequemen*
No.24 Evangelist, Jesus: *Und er kam zu seinen Jüngern*
No.25 Chorale: *Was mein Gott will, das g'scheh allzeit*
No.26 Evangelist, Jesus, Judas: *Und er kam und fand sie aber schlafend*
No.27 Aria (Soprano, Alto, Chorus II): *So ist mein Jesus nun gefangen –*
Chorus I/II: *Sind Blitze, sind Donner*
No.28 Evangelist, Jesus: *Und siehe, einer aus denen*
No.29 Chorale: *O Mensch, bewein dein Sünde groß*

Intermission

PART II

No.30 Aria (Alto, Chorus II): *Ach! nun ist mein Jesus hin!*
No.31 Evangelist: *Die aber Jesum gegriffen hatten*
No.32 Chorale: *Mir hat die Welt trüglich gericht*
No.33 Evangelist, Pontifex, Testis I/II: *Und wiewohl viel falsche Zeugen herzutraten*
No.34 Recitative (Tenor): *Mein Jesus schweigt zu falschen Lügen stille*
No.35 Aria (Tenor): *Geduld! Wenn mich falsche Zungen stechen*
No.36 Evangelist, Pontifex, Jesus, Chorus I/II: *Und der Hohepriester antwortete*
No.37 Chorale: *Wer hat dich so geschlagen*
No.38 Evangelist, Ancilla I/II, Petrus, Chorus II: *Petrus aber sass draussen im Palast*
No.39 Aria (Alto): *Erbarme dich*
No.40 Chorale: *Bin ich gleich von dir gewichen*
No.41 Evangelist, Judas, Chorus I/II, Pontifex I/II: *Des Morgens aber hielten alle Hohepriester*
No.42 Aria (Bass): *Gebt mir meinen Jesum wieder*
No.43 Evangelist, Pilatus, Jesus: *Sie hielten aber einen Rat*
No.44 Chorale: *Befiehl du deine Wege*
No.45 Evangelist, Pilatus, Uxor Pilati, Chorus I/II: *Auf das Fest aber hatte der Landpfleger Gewohnheit*
No.46 Chorale: *Wie wunderbarlich ist doch diese Strafe*
No.47 Evangelist, Pilatus: *Der Landpfleger sagte*
No.48 Recitative (Soprano): *Er hat uns allen wohlgetan*
No.49 Aria (Soprano): *Aus Liebe will mein Heiland sterben*
No.50 Evangelist, Chorus I/II, Pilatus: *Sie schrieen aber noch mehr*
No.51 Recitative (Alto): *Erbarm es Gott*
No.52 Aria (Alto): *Können Tränen meiner Wangen*
No.53 Evangelist, Chorus I/II: *Da nahmen die Kriegsknechte*
No.54 Chorale: *O Haupt voll Blut und Wunden*
No.55 Evangelist: *Und da sie ihn verspottet hatten*
No.56 Recitative (Bass): *Ja freilich will in uns das Fleisch und Blut*
No.57 Aria (Bass): *Komm, süsses Kreuz*
No.58 Evangelist, Chorus I/II: *Und da sie an die Stätte kamen*
No.59 Recitative (Alto): *Ach Golgatha*
No.60 Aria (Alto, Chorus): *Sehet, Jesus hat die Hand*
No.61 Evangelist, Jesus, Chorus I/II: *Und von der sechsten Stunde an*
No.62 Chorale: *Wenn ich einmal soll scheiden*
No.63 Evangelist, Chorus: *Und siehe da, der Vorhang im Tempel zerriss*
No.64 Recitative (Bass): *Am Abend, da es kühle war*
No.65 Aria (Bass): *Mache dich, mein Herze, rein*
No.66 Evangelist, Chorus: *Und Joseph nahm den Leib*
No.67 Recitative (Soprano, Alto , Tenor, Bass, Chorus II): *Nun ist der Herr zur Ruh gebracht*
No.68 Chorus I/II: *Wir setzen uns mit Tränen nieder*

THE NARRATIVE

Evangelist	*Rufus Müller, tenor*
Jesus	*David Newman, baritone*
Peter	*Paul Speiser, baritone*
Judas	*Jeffrey Fields, baritone*
Testis	*Alyson Harvey, mezzo-soprano, and David Vanderwal, tenor*
High Priest (Pontifex)	*Jonathan Woody, baritone, and Charles Wesley Evans, baritone*
Pilate	*Tim Krol, baritone*
Uxor Pilati	*Linda Lee Jones, soprano*
Ancilla I	*Molly Quinn, soprano*
Ancilla II	*Rebecca Mariman, soprano*

THE COMMENTARY

Mhairi Lawson, soprano
Meg Bragle, mezzo-soprano
Thomas Cooley, tenor
John Brancy, baritone

Artists: *Festival Orchestra and Chorale, Paul Goodwin, conductor; Andrew Megill, associate conductor and director of the chorale; David Gordon, supertitles*

Concert Sponsors: *Jack and Camie Eugster, Claudine Torfs*

Program Notes

For the first time in Carmel, *The Saint Matthew Passion* is being performed on period instruments, which means instruments closer in design to those in Bach's time rather than their modern counterparts heard in today's symphony orchestras. The orchestra will play at the pitch level A=415, which sounds a half-step lower than the traditional A=440, so this is the most significant change that affects the vocalists. String players in Carmel have already been using baroque bows and gut strings for many years, so the most obvious differences will be in the wind instruments. A baroque flute – or transverse flute as it is often called (Bach called it a *Traversiere*) – made of wood and with fewer mechanical keys, produces a different palette of colors. Recorders, called *Flauto dolce* by Bach, appear in the recitativo *O Schmerz*! There are three types of oboe in the St. Matthew Passion. Besides the standard baroque oboe, there are *oboes d'amore* – identifiable by their bulbous bell and their mezzo-soprano range and heard in the aria *Ich will dir mein Herz in Tränen schwimmt* – and *oboes da caccia*, bow-shaped with a flaring bell and tenor range, and a pastoral quality conspicuous in Part II, particularly in the aria *Mache dich*. Like the oboes, baroque bassoons have fewer keys and differently shaped reeds as well as interior differences.

Musical settings of the Passion story developed over several centuries from simple chanting of the biblical text, to the allocation of individual voices to characters, elaboration of music, and finally inclusion of instruments. By the time Bach arrived in Leipzig in 1723, a relatively new form was in place, the Oratorio Passion – specifically for Good Friday vespers and including both biblical and poetic texts. Upon his appointment as Cantor, Bach publicly agreed to the duties required of the Leipzig Town Council, of which No. 7 stated: "In order to preserve the good order in the Churches, so arrange the music that it shall not last too long, and shall be of such a nature as to not make an operatic impression, but rather incite the listeners to devotion." Bach did not explicitly write operas, but nonetheless, it is tempting to compare the scale and range of dramatic devises in his Passions to this genre. By employing two separate choruses and orchestras, using recitative, arioso, aria, motet-style choral writing, and chorales in the *St. Matthew Passion*, he actually surpassed in variety of forms the operatic palette of the time.

The biblical texts in this Passion, drawn from the 26th and 27th chapters of the Gospel According to Saint Matthew, are framed by original texts by the Leipzig poet Christian Friedrich Henrici, better known by his pen name Picander. Bach apparently worked closely with Picander on this and several cantatas. It is clear that Bach intended to surpass all previous efforts in scale and effect. Altogether, Bach wrote at least four Passion settings, but only two survive intact, and in the case of the third (Saint Mark) only the libretto remains. His earlier example, the *Saint John Passion* of 1724, included much music adapted from earlier works, but the *Saint Matthew* was composed almost entirely of new material. Among the Bach household it was known simply as "the great Passion." The first performance was on Good Friday, 1727, and only three subsequent revivals, with minor revisions, are known to have occurred in Bach's lifetime. The final version of the manuscript was prepared with scrupulous care, with biblical texts marked in red ink, recalling the illuminated manuscripts of a previous age, and damage to pages painstakingly repaired. This meticulous attention is an indication of the high regard Bach held for this work. In an era when musicians rarely thought about their work as surviving for posterity, Bach clearly intended his *St. Matthew Passion* to be the exception.

The overall design of the Passion is in two parts, with framing choruses functioning like structural pillars. Bach and Picander chose to divide the story differently from the biblical chapters, ending part one dramatically at Christ's arrest and seizure. The story unfolds in a pattern of biblical narrative followed by recitatives and arias providing commentary and contemplation on the events and their resulting emotions. The principal

characters in the traditional story with solo parts, apart from the Evangelist, are Jesus, Judas, Peter, Pilate, Pilate's Wife, First and Second Handmaidens (Ancilla I & Ancilla II), and First and Second Priests. Bach illuminates the words of Jesus in recitatives by supporting his words with sustained string chords, creating a "halo" effect. The only exception to this practice is when Jesus utters his final words on the cross. The strings are silent, enhancing the sense of abandonment.

Choruses serve many functions in the depiction of the Passion. They often comment on the story from a distance, like the chorus in a Greek tragedy. Sometimes the two choruses act in unison, at others they present contrasting texts. Occasionally they assume the role of the crowd, including high priests, disciples, and Jews. The opening chorus, arresting in its grandeur on musical terms alone, sets the tragic tone and lays out the theological vision of the story to come. The two choirs engage in dialogue, crying out to witness and sympathize with Christ's plight: *Kommt, ihr Töchter, herft mir klagen* (Come ye daughters [of Zion], share my mourning) is answered by *Sehet, Was? seht die Geduld* (See it, What? His patient love). Meanwhile, a third choir, the ripieno sopranos intone the chorale tune *O Lamm Gottes unschuldig* (O Innocent Lamb of God) in G major, attesting to Christ's innocence. Lutherans of Bach's time would have recognized this tune from the morning's service. As Michael Steinberg has written, "within one piece, Bach gathers the principal themes of the Passion: lament, the mystical union of Christ and his church, his innocence, his bearing of the cross even as he bore for others his sins, his patience, his free acceptance of death to effect redemption and reconciliation with God."

The 15 chorales within the Passion have a special role, reaching out to include the congregation on familiar terms. Most of the chorales stand as separate movements, while being related in some way to the ongoing story, but a few are inserted within larger choral movements. Bach colors their harmonization to reflect the emotional points of the story and even the choice of keys is significant. For example, the so-called Passion Chorale, best known as *O Haubt voll Blut und Wunden* appears five times, interspersed throughout the story at points after the biblical narrative, but in a succession of different keys. The final version, just after the death of Jesus, is the most poignant, with distressing harmonic turns, such as the surprising modulation at the end on the text *deiner Angst und Pein* (thy pain and woe).

Arias provide moments of contemplation and emotional reaction to unfolding events. Bach utilizes a wide range of instrumental combinations, including some "exotic" instruments, to enhance the dramatic and symbolic aspects of the text. Here are just a few examples: *Wiewohl mein Herz in Tränen schwimmt* (Although my eyes with tears do flow) features oboes d'amore in rolling triplets suggesting flowing tears. In Erbarme dich (Have mercy), the sobbing motives of the solo violin represent Peter's remorse and despair at having betrayed Jesus. The violent energy of the bass aria *Gebt mir Meinen Jesum wieder* (O give me back my Lord) projects a kind of angry self-loathing, the rapid violin scales suggesting the flinging away of blood money.

Bach makes compelling use of the viola da gamba, not normally a part of the orchestra. In *Geduld*! (Patience), the sharply dotted rhythms of the gamba evoke the flicking "false tongue" of a serpent; In *Komm süsses Kreuz* (Come blessed cross) the dotted rhythms of the gamba recall the image of scourging already introduced in *Erbarm es Gott!* and the plodding bass suggests footsteps faltering under the weight of the cross. In contrast to this violence, the tenor serenely accepts the burden of the cross, dipping occasionally under its heaviness (*Schwer*).

Amid the tableau of Jesus' trial, the crowd having cynically cried that Barabas should be released and Jesus should be crucified, Pilate asks, "Why, what evil has he done?" The response, an accompanied solo soprano recitative with oboes da caccia, enumerates the selfless deeds he has accomplished. In the ensuing aria, *Aus Liebe* (For love) the bass instruments drop out, creating an unearthly atmosphere as the soprano line entwines itself amid the dolorous flute and

throbbing oboes, with long melismas on the word *Liebe*. It has been suggested that this rare lack of a low bass part symbolizes Jesus' imminent ascent. The resumption of the crowd's call for crucifixion in the next chorus is all the more shocking after having glimpsed this testimony of Jesus dying for love. The aria *Mache dich mein Herze rein* (Make thee clean, my heart, from sin), coming after Christ's death and the removal of his body from the cross, is in a soothing pastoral style enhanced by the color of oboes da caccia. The same rhythmic patterns that energized the opening chorus in a tragic vein are now turned to gentle consolation and reconciliation with Christ. Following the entombment, an accompanied recitative alternates between brief choruses and solos, offering farewells. Its final text, *Mein Jesu, Gute nacht* (My Jesus, Good night) sets up the final chorus, *Wir setzen uns mit Tränen nieder* (We sit down in tears of grief), a lullaby of grave beauty tinged with both tragedy and hope.

–Allen Whear

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MAIN CONCERT | MONDAY

Eight Seasons

July 16 and 23, 7:30 PM, Sunset Center Theater
San Carlos and Ninth, Carmel

ANTONIO VIVALDI
(1678–1741)
45 minutes

The Four Seasons

Concerto No. 1 in E major, Op. 8, RV 269, "Spring"
- *Allegro*
- *Largo e pianissimo sempre*
- *Allegro pastorale*

Concerto No. 2 in G minor, Op. 8, RV 315, "Summer"
- *Allegro non molto*
- *Adagio e piano – Presto e forte*
- *Presto*

Concerto No. 3 in F major, Op. 8, RV 293, "Autumn"
- *Allegro*
- *Adagio molto*
- *Allegro*

Concerto No. 4 in F minor, Op. 8, RV 297, "Winter"
- *Allegro non molto*
- *Largo*
- *Allegro*

Peter Hanson, violin soloist

Intermission

ÁSTOR PIAZZOLLA
(1921–1992)
30 minutes

The Four Seasons of Buenos Aires
- *Verano Porteño* (Buenos Aires Summer)
- *Otoño Porteño* (Buenos Aires Autumn)
- *Invierno Porteño* (Buenos Aires Winter)
- *Primavera Porteña* (Buenos Aires Spring)

Peter Hanson, violin soloist

***Artists**: Peter Hanson, concertmaster and director, Festival Orchestra*

***Concert Sponsors:** Roberta Bialek Elliott, Lamont and Edie Wiltsee, Stanley and Sharon Meresman, Tim and Jerry Smucker, California State University – Monterey Bay, WeatherTech*

Program Notes

Vivaldi's first set of published concertos, *L'estro armonico* (Op. 3), was a resounding success upon its release in 1713 and had a great influence on J.S. Bach. But it was another set, *Il Cimento dell'armonia e dell'inventione*, (The Contest of Harmony and Invention, Op. 8) that included what was to become Vivaldi's most famous work, the four concertos comprising *Le quattro stagioni* (The Four Seasons). Apparently already in circulation in manuscript for some time, they were published in Amsterdam in 1725 and contained an introduction by the composer explaining that while the pieces were already known, they were now "accompanied by their sonnets, which contain an absolutely clear declaration of all the things which are depicted in these works." The unknown author of the sonnets was likely Vivaldi himself, who took pains to insert the lines of verse into the score at the precise places to which they relate. With seemingly inexhaustible imagination, Vivaldi manipulated music to evoke emotions as well as specific pictorial images.

Spring's opening ritornello is a joyful reflection of "Spring has come," while a trio of solo violins imitates the "songs of the birds." "Gentle breezes" and "trickling of the springs" are depicted by gentle undulations in the orchestra until thunder and lightning break out, the soloist reacting with violent triplets. Then the birds return and a happy mood is restored. The *Largo* presents a layered tableau: a sleeping shepherd (violin solo), "the sweet murmur of fronds and plants" (tutti violins), and the barking of a faithful dog (viola solo!). The third movement is a rustic peasant dance with droning bagpipe effects.

Summer begins with the lethargy of excessive heat, the slowly descending scales evoking "searing pines." Then a cuckoo, plaintive turtledove, and goldfinch are heard until breezes start blowing – first gentle Zephyr, then the violent North Wind – causing the shepherd to weep in fear. In the *Adagio*, flies and wasps buzz as the resting shepherd worries about outbreaks of lightning and thunder. In the *Presto*, "his fears are justified," as the violent storm takes hold.

Autumn is traditionally associated with two things: the harvest and the hunt. Villagers celebrate with song, dance, and "the liquor of Bacchus," its effects brilliantly depicted in the second entrance of the soloist. "The drunkard," with cascading scales and wild arpeggios, is belligerent, combative, and staggering, before succumbing to a snore-laden sleep. The dreamy atmosphere of the *Adagio molto* is literally about sleeping it off. Then the hunt begins with the rhythm of horses. The soloist imitates hunting horns, the "wild beast" flees, dogs bark, and guns fire. Finally, the "beast, fleeing, dies…" but the hunt goes on!

Winter's dark mood is established by the key of F Minor, with strings trembling and scraping between outbursts of "horrid wind." Then a snappy rhythm portrays feet stamping against the cold, followed by high double-stops from the soloist as teeth chattering. The *Largo* is the only indoor scene in the cycle: as the strings pluck and the cello bustles to suggest raindrops, the soloist sings a lovely arioso expressing peaceful contentment by the fire. The *Allegro* begins with carefully walking on the ice, then boldly turning, falling down, and running. An arresting unison gesture signals the ice cracking and breaking. Then the North Wind returns, and the sonnet concludes, "This is winter, but even so, what joy it brings."

Ástor Piazzolla is practically synonymous with the tango, just as Sousa is with the march and Joplin is with the rag. But Piazzolla deserves credit for doing much more than writing tangos: He is the quintessential musical catalyst, one who has bridged the worlds of classical, jazz, and folk music to the benefit of all. He brought to the traditional Argentine tango his classical training and the liberating improvisational techniques of jazz, honed over years of playing *bandoneón* (a type of concertina) in the

nightclubs of Buenos Aires, New York, and Paris. Initially he set out to be a composer of "serious" music, studying with Argentina's most prominent composer, Alberto Ginastera. He won a scholarship to study with Nadia Boulanger in Paris, who encouraged him to stay true to his roots rather than try to emulate Hindemith or Stravinsky. Ultimately, he forged a new style in the twentieth century called *nuevo tango*.

Piazzolla's *Las cuatro estaciones porteñas* (The Four Seasons of Buenos Aires) has evolved over the years to reach the form being presented this evening. *Porteñas* refers to a port, or a port city, so this obliquely refers to Buenos Aires. He first wrote *Verano porteño* (Summer) in 1965 for use in a play by his own ensemble, the Quinteto Nuevo Tango, consisting of bandoneon, violin, electric guitar, piano and string bass. In the ensuing years he gradually completed the cycle, adding music inspired by the remaining seasons. Each piece reflects the structure of a baroque concerto in the contrasting of three sections, but in Piazzolla's work they are not discrete movements but offer shifting contrasts of mood. In a nod to Vivaldi's *Four Seasons* there are quotations from that work that reflect the meteorological difference between the Northern and Southern hemispheres. Thus, in Piazzolla's *Winter* he quotes Vivaldi's *Spring*, and in his *Spring* he quotes the latter's *Winter*.

Piazzolla's *Four Seasons* has been arranged for many different combinations of instruments, and even for vocal ensembles. The violinist Gidon Kremer saw the potential for pairing the work with Vivaldi's, so in the 1990's, after the composer's death, he commissioned Leonid Desyatnikov to arrange the work for solo violin and string orchestra. The ensemble is at times called upon to use caustic special effects such as *ponticello* (playing on the bridge) and *col legno* (using the wood of the bow) and other percussive devices. As in the Vivaldi, the solo violin dominates the melodic material, but *Otoño porteño* (Autumn) features a rhapsodic cello solo in the middle. *Invierno porteño* (Winter) breaks the pattern of fast-slow-fast, beginning with a slow, smoldering violin and cello tango duo that contrasts with impassioned outbursts propelled by scale figures from Vivaldi's *Summer*. The movement ends on a decidedly elegant note, with a playfully baroque-flavored episode on a simple descending bass line. In tonight's presentation, *Primavera porteña* (Spring) completes the cycle with a jagged, jazzy, and quasi-fugal opening, a seductively lush interlude, and a freshly invigorated return to the opening themes.

–Allen Whear

Peter Hanson

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MAIN CONCERT | TUESDAY

A Night at the Opera

July 17 and 24, 7:30 PM, Sunset Center Theater
San Carlos and Ninth, Carmel

GEORGE FRIDERIC HANDEL (1685–1759)
20 minutes

Julius Caesar, HWV 17
1. *Overture*
2. *Récit and aria: Piangeró*
   Mhairi Lawson, soprano
3. Al Lampo dell'armi
   Meg Bragle, mezzo-soprano
4. *Caro! – Bella!*
   Mhairi Lawson, soprano
   Meg Bragle, mezzo-soprano

LEONARD BERNSTEIN (1918–1990)
10 minutes

Trouble in Tahiti
Prelude and Scene I
Virginia Warnken Kelsey, mezzo-soprano
John Brancy, baritone
Patricia Thompson, Jos Milton, Tim Krol, trio

WOLFGANG AMADEUS MOZART (1756–1791)
22 minutes

Così fan tutte, K. 588
Act II Finale
Mhairi Lawson and Linda Lee Jones, soprano
Meg Bragle, mezzo-soprano
Thomas Cooley, tenor
John Brancy and Tim Krol, baritone

Intermission

LUDWIG VAN BEETHOVEN (1770–1827)
20 minutes

Fidelio, op. 72
Act I Finale
Prisoners' Chorus
Nun sprecht, wie ging's?
Verweg'ner Alter
Final Chorus
Mhairi Lawson, soprano
Clara Rottsolk, soprano
Thomas Cooley, tenor
John Brancy, baritone
Jonathon Woody, baritone

JOHANN STRAUSS, II (1825–1899) *9 minutes*

Die Fledermaus
Overture

RICHARD WAGNER (1813–1883) *8 minutes*

Tannhäuser
Pilgrim's Chorus
Heil! Heil! Der Gnade Wunder Heil!

Artists: *Festival Orchestra; Soloists; Chorale; Chorus; Paul Goodwin, conductor; Andrew Megill, associate conductor and director of the chorale; John Koza, assistant director of the chorus; David Gordon, supertitles*

Concert Sponsors: *Bill and Kathy Sharpe, Western Digital*

"Tuesday night tells the story of the human condition through opera as portrayed by the greatest of German composers and an American master. Love and jealousy in Handel's *Julius Caesar*, comic rivalry, manipulation, lies and false identities in Mozart's *Così fan Tutti*, while smiling at the domestic facade that is Bernstein's *Trouble in Tahiti*. We witness the joy of Beethoven's prisoners in *Fidelio* as they appear out of darkness and into the light of day, the fun of Johann Strauss II's *Die Fledermaus*, and we reach for the heavens in Wagner's *Pilgrim's Chorus*. A complete emotional experience in one concert. That's opera!" ***– PAUL GOODWIN***

Program Notes

In 1719 King George I granted a royal charter to form the Royal Academy of Musick for the promotion of Italian opera, then a relatively unknown art form in London. Handel had already been in London a few years, bringing a great deal of experience from his time in Italy, and had introduced his first Italian opera specifically for London, *Rinaldo*, in 1711.

His works and that of his rival Bononcini kept the opera scene lively and growing and his eleventh work for London, *Giulio Cesare in Egitto* (Julius Caesar), first heard in 1724, was one his most successful. The libretto was adapted and revised by Nicolas Haym from earlier works by Venetian composers. Handel revived the work on three more occasions in his lifetime, before it fell into disuse for nearly two centuries. It was one of the first of Handel's operas to be revived in Göttingen in the 1920's, and has remained in the active repertoire since.

Handel's work, and our "A Night at the Opera," begins with an overture in the French style, with a stately introduction followed by a lively, fugal section. The lead roles, Julius Caesar and Cleopatra, were originally cast for alto castrato and soprano, respectively. Each has a number of solo arias and we offer one of each plus a duet. The da capo aria form (ABA), while ubiquitous in Italian opera, is particularly suitable for Cleopatra's aria "Piangeró mi sorte" (I will lament my fate). Sentenced to prison for plotting with Caesar, who is believed drowned, her mood shifts from heartbreakingly plaintive to thoughts of vengeance as a ghost. In another scene, Cleopatra warns Caesar of approaching enemies and urges him

to flee. He refuses, vowing to stay and fight in the virtuoso aria "Al lampo dell'armi" (The warlike soul). Finally, they join together in the love duet, "Caro! Bella!" (My dear! My lovely!)

Leonard Bernstein's *Trouble in Tahiti* was conceived as an opera, but in his own words, "It's a lightweight piece. The whole thing is popular-song inspired and the roots are in musical comedy, or even better, the American musical theatre." In addition, Bernstein wrote his own libretto, influenced by American vernacular speech patterns. The first performance took place in 1952 at Brandeis University in Massachusetts. The Prelude features a vocal trio with a jazz dance band ironically extolling the pleasures of suburban life ("little white house in Brookline") in a style inspired by radio commercials of the time. Scene I introduces the work's principal characters, Sam and Dinah, an unhappy couple based roughly on Bernstein's own parents, and examines marital discord in this false utopia.

The unique artistic synergy between Mozart and Lorenzo da Ponte, poet to the court theatre of Joseph II in Vienna, resulted in three masterpieces of opera buffa: *Le nozze di Figaro*, *Don Giovanni*, and finally *Così fan tutti*, first performed in Vienna in January, 1790. This was one of Da Ponte's few original libretti, although its themes and conventions have roots in many works of antiquity. Two soldiers, Guglielmo and Ferrando, are engaged to Fiordiligi and Dorabella. Their friend Don Alfonso, convinced that a woman's fidelity is not to be trusted, proposes a wager: the two will be called away on false pretenses, return disguised as strangers, and set out to seduce each other's betrothed. If successful, they would prove the opera's title, which translates roughly as "Women are like that." By the Finale to Act II, the efforts of the men, dressed as "Albanians," to seduce the girls have finally succeeded. A double wedding is prepared, as Fiordiligi and Dorabella have signed marriage contracts overseen by the nasal-voiced maid Vespina disguised as a notary. A drumroll announces the return of the officers, and the Albanians "escape" as the girls fear their military gentlemen have returned. Soon Guglielmo and Ferrando return in their true identities, pretending to be surprised by the cool reception by their lovers until they discover the marriage contracts and rush off, vowing revenge against their "rivals." They return displaying parts of their disguises and admit their deception as Don Alfonso confesses his role in the ruse. All is forgiveness and happiness in the end.

Beethoven originally titled his only opera *Lenore*, after the heroine of the story, who risks all to rescue her wrongfully imprisoned husband from death. The first performance was in Vienna in 1805, but the distraction of French occupation and other factors impeded its success. After subsequent short-lived revivals and many revisions, including four different overtures, the work was unveiled again in 1814, entitled *Fidelio*, in order to avoid confusion with now-forgotten French operas with Leonore in the title, and this is the form in which it is generally known today.

The story is set in a prison in Seville. Fidelio is the pseudonym Leonore takes when disguising herself as a boy in order to gain access to the prison holding her husband, Florestan. She works for the jailer Rocco, who has a daughter named Marzelline, who is in love with Fidelio, not knowing she is Leonore in disguise. This causes tension with the porter Jaquino, who is in love with Marzelline. Don Pizarro, the prison warden, is responsible for Florestan's imprisonment because of a personal vendetta, and plots his demise, particularly when he hears of an impending visit by the Minister. If Florestan is still living when he arrives, Pizarro's evil plot would be revealed. He orders Rocco to dig a grave deep in the dungeon.

As the Finale to Act I begins, the prisoners (not including Florestan) have been allowed outside for air and sunshine at the suggestion of Leonore and sing of their joy "O welche Lust" (O what a joy). Leonore (Fidelio) has pushed to be allowed into the lower dungeon with Rocco to dig the grave, in hopes of finding her husband. Pizarro is angry that the prisoners have been allowed outside, and orders

them back. They bid farewell to the sunlight "Leb wohl, du warmes Sonnenlicht" and descend to the prison as Act I quietly concludes.

After the heroic deeds and deep idealism of *Fidelio,* Johann Strauss Jr.'s operetta *Die Fledermaus* seems only as weighty as the champagne bubbles that often accompany its performance. Premiered in Vienna in 1874, the story never takes itself seriously, but Strauss, the undisputed master of the waltz, proves himself in this and other works to be a master of light stage works as well. The Overture provides a preview of the motives and melodies to come, but doesn't come across as mere medley. The composer blends diverse elements seamlessly – waltz, polka, aria – with deft orchestration that was admired by Brahms, into a delightful experience.

Richard Wagner created his own libretto for *Tannhäuser,* a tale based on two legends of the middle ages. The title character is both a Minnesänger, a kind of German troubadour, and a knight, and the story involves a singing contest and the conflicting passions of sacred and profane love. The three act opera was premiered in Dresden in 1845. The "Pilgrim's Chorus" takes place near the beginning of Act 3. This music has been largely previewed in instrumental form in the Overture. Here the pilgrims are first heard from afar, singing "Beglückt darf nun dich, O Heimat, ich schauen" (With joy now my homeland I behold) and gradually approach and pass by, as the music grows to its majestic climax.

–Allen Whear

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MAIN CONCERT WEDNESDAY

Medieval Hymn

July 18 and 25, 8:30 PM, Carmel Mission Basilica
3080 Rio Road, Carmel

TRADITIONAL PLAINCHANT	Jesu dulcis amor meus (processional)
DIETERICH BUXTEHUDE (c.1637–1707)	Membra Jesu Nostri, BuxWV 75
I. Ad Pedes	***Soloists:*** *Jennifer Paulino and Molly Quinn, soprano; Luthien Brackett, mezzo-soprano; Owen McIntosh, tenor; Tim Krol, baritone*
II. Ad Genua	***Soloists:*** *Angelique Zuluaga and Kathleen Flynn, soprano; Alyson Harvey, mezzo-soprano; Stephen Sands, tenor; Paul Speiser; baritone*
III. Ad Manus	***Soloists:*** *Estelí Gomez and Molly Quinn, soprano; Elizabeth Johnson Knight, mezzo-soprano; David Vanderwal, tenor; Charles Wesley-Evans, baritone*
KNUT NYSTED (1915–2014)	O Crux
IV. Ad Latus	***Soloists:*** *Jennifer Paulino and Estelí Gomez, soprano; Alice Kirwan Murray, mezzo-soprano; Andrew Fuchs, tenor; Jeffrey Fields, baritone*
ANTON BRUCKNER (1824–1896)	Christus Factus Est
V. Ad Pectus	***Soloists:*** *Virginia Warnken Kelsey, mezzo-soprano; Timothy Hodges, tenor; David Newman, baritone*
VI. Ad Cor	***Soloists:*** *Linda Lee Jones, Rebecca Mariman, soprano;Jonathan Woody, baritone*

TOMÁS LUIS DE VICTORIA (c.1548–1611)	Versa Est in Luctum from Officium Defunctorum
VII. Ad Faciem	***Soloists:*** *Patricia Thompson, mezzo-soprano; Jos Milton, tenor; Andrew Padgett, baritone*
JOHANN SEBASTIAN BACH (1685–1750)	O Haupt voll Blut und Wunden from the St. Matthew Passion (recessional)

Artists: *Festival Orchestra, Chorale, Andrew Megill, conductor*

Members of the Festival Orchestra: *Gabrielle Wunsch and Karen Dekker, violins; Cynthia Keiko Black, viola; Allen Whear and Paul Rhodes, cello; Bruce Moyer, double bass; Daniel Swenberg, theorbo; Michael Beattie, organ; Keenan Roberts Boswell, harpsichord*

Concert Sponsors: *Knox and Carlotta Mellon, Frank Quattrone and Denise Foderaro*

Program Notes

Dieterich Buxtehude was one of the most important German composers of the generation before Bach. His music significantly influenced the later master (at the age of twenty, Bach walked 250 miles in order to hear Buxtehude play and "to comprehend one thing and another about his art"), but his value extends beyond mere influence to the intrinsic expressive value of his music. Buxtehude is most well known today as a composer for the organ, but in his own time was admired equally for his vocal works, of which his great masterpiece is *Membra Jesu Nostri*.

Membra Jesu Nostri is a cycle of seven cantatas, composed (probably for Holy Week) in 1680. The text, which is in Latin, is primarily drawn from an 11th or 12th century hymn known as the *Rhythmica Oratio*. This poem has traditionally been attributed to Bernard of Clairvaux (1090 - 1153), but current scholarship has suggested that the author may have been Arnulf of Leuven (d. 1250). The text is divided into seven sections, each of which addresses a body part of Christ which was wounded in the crucifixion: *Ad Pedes* (To the feet), *Ad Genua* (To the knees), *Ad Manus* (To the hands), *Ad Latus* (To the side), *Ad Pectus* (To the breast), *Ad Cor* (To the heart), and *Ad Faciem* (To the head).

Either Buxtehude or an unknown librettist chose a Biblical quotation to serve as an introduction to each cantata. Although these scriptural passages relate to the Latin poem by introducing the body part in question, they are brilliantly chosen. Often the librettist made an unexpected choice that adds new layers of theological meaning to the work. For example, *Ad Latus* is framed with a quotation from the Song of Songs chapter 2: "Arise, my love, my fair one, and come/my dove in the clefts of the rock, in the hollow of the cliff." How this relates to the side of Christ may not be clear at first hearing – until the third stanza of the poem is sung: "In the hour of death, may my soul enter, Jesus, your side."

Each cantata follows the same basic structure. After a short opening sinfonia, or instrumental prelude, the full ensemble presents the Biblical text, which introduces the body part of Christ that will serve as the theme for the cantata (these arias are sung by either solo voices or a trio). There follows a series of

three short arias, each over the same bass line, which set the verses of the medieval hymn. These solo passages are separated by brief instrumental *ritornelli*. Finally, each cantata is brought to a close with a repetition of the opening choral movement. The first and last of the cantatas vary slightly from this basic procedure. (The seventh section adds a final "Amen," for example.)

Five of the cantatas are scored for two violins and continuo accompanying a choir in five parts (SSATB). The fifth and sixth cantatas are for two contrasting trios of voices (alto, tenor and bass in *Ad Pectus*, and two sopranos and bass in *Ad Cor*). The sixth cantata is clearly the high point of the cycle; it is not only set apart from the rest of the work in its vocal scoring, but is also the only cantata to feature a different instrumental ensemble (originally it was composed for quintet of viols, which introduce a softer-grained and more intimate color to the work).

Without a doubt, Johann Sebastian Bach achieved a profundity of spiritual and musical expression unmatched in musical history. Unfortunately, this has sometimes blinded us to the extraordinary contributions of some of his contemporaries and, especially, his predecessors. It is our great joy to share with you tonight a work that fully deserves to stand alongside the greatest works of Bach.

Inserted within Buxtehude's masterpiece are three motets intended for use within the Passion week liturgies. Tomas Luis de Victoria was a Spanish composer of the Renaissance. "Versa est in luctum" is a gorgeously expressive motet of lamentation. It was published as part of Victoria's *Officium Defunctorum* (often called his Requiem), which was written for the funeral of the Dowager Empress Maria, who was the sister of King Philip II of Spain, daughter of the Holy Roman Emperor Charles V, wife of Maximilian II, and the mother of two emperors. It is written in the first years of the 17th century, and balances the intricate imitative polyphony style that dominated the Renaissance with the new expressive sense of harmony that characterized music of the Baroque. Anton Bruckner was one of the few 19th century composers (alongside Mendelssohn and Brahms) to compose an important corpus of motets. Bruckner's interest in the motet sprang from his own deep Catholic faith and his work as a church musician and organist. *Christus Factus Est* was influenced by the Cecilian movement, which attempted to revive the polyphony of the Renaissance. Like Victoria, Bruckner combines the classic imitative and a cappella style of the 16th century with a later harmonic language (which in Bruckner's case comes from his love of Wagner's chromatic experiments). This text is sung in Catholic services on Maundy Thursday and Good Friday.

Knut Nystedt was a towering figure in Norwegian choral music of the 20th century. He founded and conducted the Norwegian Soloists' Choir (which remains one of the world's most exciting choral ensembles), inspired a generation of Scandinavian choral conductors, and wrote huge amounts of choral music in an astounding variety of styles. *O Crux* is a setting of a text by Venantius Fortunatus, who lived in the 6th century AD. Its words are typical of a strain of Christian poetry venerating the cross of Christ. Motets on these kinds of texts were used for services on Good Friday.

–Andrew Megill

Text and Translations

Membra Jesu Nostri

I. AD PEDES (TO THE FEET)

Chorus:

Behold, upon the mountains the feet that bring good tidings and announce peace!
Ecce super montes pedes evangelizantis et annunciantis pacem!

Soprano 1:

Hail, Savior of the world! Hail, beloved Jesus!
Salve Jesu salutare, salve Jesu care!
Upon your cross I would be truly bound,
Cruci tuae me aptare vellem vere, tu scis quare,
Grant me the fullness of yourself.
Da mihi tui copiam.

Soprano 2:

The nails in your feet, those cruel wounds so deeply imprinted,
Clavos pedem, plagas duras, et tam gravas impressuras,
I embrace with fervor; trembling beneath your gaze,
Circumplector cum affectu, tuo pavens in aspectu,
I remember your injuries.
Tuorum memor vulnerum.

Bass:

Sweet Jesus, merciful God, to you I cry, unworthy wretch!
Dulcis Jesu, pie Deus, ad te clamo licet reus,
Show me your goodness; do not send me away, undeserving as I am,
Praebe mihi te benignum, ne repellas me indignum,
From your holy feet.
De tuis sanctis pedibus.

Chorus:

Ecce super montes . . . .

Tenor and chorus:

Salve mundi salutare, salve Jesu care! . . .

II. AD GENUA (TO THE KNEES)

Chorus:

You shall be borne upon his breast, and on his knees you shall be dandled.
Ad ubera portabimini, ad ubera, et super genua blandicentur vobis.

Tenor:
Hail Jesus, King of the Saints, hope invoked by sinners,
Salve Jesu, rex sanctorum, spes votiva peccatorum,
Bound upon the cross like a criminal, hanging man yet true God,
Crucis ligno tanquam reus, pendens homo, verus Deus,
Bending on faltering knees.
Caducis nutans genibus.

Alto:
What can I answer you, I, the evildoer, the hard-hearted one?
Quid sum tibi responsurus, actu vilis corde durus?
What could I give in return to the one who loves me, who has chosen to die for me
Quid rependam amatori, Qui elegit pro me mori,
That I would not suffer death twice?
Ne dupla morte morerer.

Trio (2 Sopranos and Bass):
To seek thee with a pure heart, may this be my first care,
Ut te quaerum mente pura, sit haec mea prima cura,
I shall not hesitate nor stumble; I shall be cured and purified
Non est labor et gravabor, sed sanabor et mundabor,
When I embrace Thee!
Cum te complexus fuero.

Chorus:
Ad ubera portabimini . . .

III. AD MANUS (TO THE HANDS)

Chorus:
What are these wounds in the middle of your hands?
Quid sunt plagae istae in medio manuum tuarum?

Soprano 1:
Hail Jesus, good Shepherd, exhausted in combat,
Salve Jesu, pastor bone, fatigatus in agone,
Who is torn apart by the wood, and to the wood nailed,
Qui per lignum es distractus, et ad lignum es compactus,
Your sacred hands stretched out.
Expansis sanctis manibus.

Soprano 2:
Holy hands, I grasp you; with groans I take delight in you,
Manus sanctae, vos amplector, et gemendo condelector,
I give thanks for such great wounds, bitter nails, and holy drops,
Grates ago plagis tantis, clavis duris, guttis sanctis,

Honoring them, mingling my tears with my kisses.
Dans lacrymas cum osculis.

~~~~~~~~

Trio (Alto, Tenor, Bass):
Bathed in thy blood I commend myself to you totally,
In cruore tuo lotum, me commendo tibi totum.
Let these holy hands of thine defend me, Jesus Christ,
Tuae sanctae manus istae me defendant, Jesu Christe,
In utmost peril.
Extremis in periculis.

~~~~~~~~

Chorus:
Quid sum plagae istae . . .

~~~~~~~~
~~~~~~~~

Chorus:
Surge, amica mea . . .

V. AD PECTUS (TO THE BREAST)
Trio (Alto, Tenor, Bass):
Like newborn babies, long for spiritual milk,
Sicut modo geniti infantes rationabiles, et sine dolo concupiscite,
That by it you may grow up to salvation; for you have tasted the kindness of the Lord.
Ut in eo crescatis in salutem; si tamen gustatis, quoniam dulcis est Dominus.

Alto:
Greetings, my salvation, Lord, sweet Jesus, my beloved,
Salve, salus mea, Deus, Jesu dulcis, amor meus,
Greetings, worthy breast; I may only touch you with quivering hand, o domicile of love.
Salve, pectus reverendum, cum tremore contingendum, amoris domicilium.

Tenor:
Render my heart pure, ardent, pious, full of sighs,
Pectus mihi confer mundum, ardens, pium, gemebundum,
Allow me to cast aside my own desires, and to become wholly yours, in the fullness of all virtues.
Voluntatem abnegatam, tibi semper conformatam, juncta virtutum copia.

Bass:
Hail, true temple of God, I pray you, have mercy on me,
Ave, verum templum dei, precor miserere mei,
You, the shrine of all goodness, let me be among the chosen ones,
Tu totius arca boni, fac electis me apponi,
O precious vessel, o God of all things.
Vas dives Deus omnium.

Trio:
Sicut modo . . .

VI. AD COR (TO THE HEART)
Trio (Two Sopranos and Bass):
You have wounded my heart, my sister, my bride.
Vulnerasti cor meum, soror mea, sponsa mea.

Soprano 1:
Hail, heart of the highest King, I greet you with a joyful heart,
Summi regis, cor, aveto, te saluto corde laeto,
It delights me to embrace you, and it thrills my heart
Te complecti me delectat et hoc meum cor affectat,
That you inspire me to speak to you.
Ut ad te loquar, animes.

Soprano 2:
Into the innermost part of my heart, although I am a guilty sinner,
Per medullam cordis mei, peccatoris atque rei,
Let your love be borne, and through me, your heart will be caught up,
Tuus amor transferatur, quo cor tuum rapiatur
Languishing with the wound of love.
Languens amoris vulnere.

Bass:
With the living voice of my heart, I call to you, sweet heart, for I love you.
Viva cordis voce clamo, dulce cor, te namque amo.
Incline yourself towards my heart, that it may find strength to fix itself upon you
Ad cor meum inclinare, ut se possit applicare
With all devotion.
Devoto tibi pectore.

Trio:
Vulnerasti . . .

VII. AD FACIEM (TO THE FACE)

Chorus:
Let thy face shine on thy servant; save me in thy steadfast love.
Illustra faciem tuam super servum tuum, salvum me fac in misericordia tua.

Chorus (Alto, Tenor, Bass):
Greetings, head daubed in blood, entirely crowned with thorns,
Salve, caput cruentatum, totum spinis coronatum,
Disfigured and covered in wounds, struck with the cane, the face spat upon and soiled.
Conquassatum, vulneratum, arundine verberatum, facie sputis illita.

Alto:
If, then, I must die, do not stay far away from me
Dum me mori est necesse, noli mihi tunc deesse,
In the anxious hour of death, come, Jesus, without delay,
In tremenda mortis hora, veni, Jesu, absque mora,
Protect me and liberate me!
Tuere me et libera.

Chorus:
If you cause me to go away, dear Jesus, then appear to me,
Cum me jubes emigrare, Jesu care, tunc appare,
O lover whom I wish to embrace, then show yourself to me,
O amator amplectende, temet ipsum tunc ostende
On the cross that brings salvation.
In cruce salutifera.
Amen. Amen.

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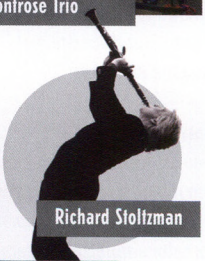

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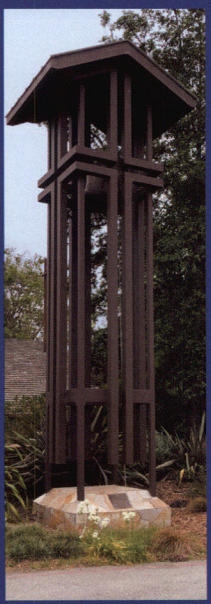

St Dunstan's Bell Tower

MAIN CONCERT | THURSDAY/WEEK 1

Amazing Grace

July 19, 7:30 PM, Sunset Center Theater – 1 PERFORMANCE ONLY
San Carlos and Ninth, Carmel

HAWKTAIL
(Paul Kowert, Brittany Haas, Jordan Tice)

Unless
Edwin Huizinga, violin
William Coulter, guitar
Ashley Broder, mandolin
Jordan Frazier, bass

ARR. GARTH NEUSTADTER

Three American Songs
500 Miles
Shenandoah
House of the Rising Sun
Fire & Grace, *Ashley Broder, mandolin*
Johanna Novom, Adriane Post violin
Sarah Darling, viola
Paul Dwyer, cello
Jordan Frazier, bass
Molly Quinn, Estelí Gomez, soprano
Owen McIntosh, tenor

ARR. HUIZINGA/COULTER

Partita Americana
J.S. Bach meets contemporary and traditional American fiddle tunes
Edwin Huizinga, violin
William Coulter, guitar
Ashley Broder, mandolin

Intermission

ASHLEY BRODER

Two Trees
Edwin Huizinga, violin
William Coulter, guitar
Ashley Broder, mandolin

TRADITIONAL SHAKER
Arr. Barry Phillips

Shaker Songs and Tunes
Fire & Grace, *Ashley Broder, mandolin*
Johanna Novom, Adriane Post violin
Sarah Darling, viola
Paul Dwyer, cello
William Coulter, guitar
Jordan Frazier, bass

ARCANGELO CORELLI
(1653–1713)

Concerto Grosso G Minor, Op. 6, No. 8
Edwin Huizinga, Adriane Post, Johanna Novom, violin
Sarah Darling, viola
Paul Dwyer, cello
Jordan Frazier, bass

ARR. ASHLEY BRODER

Fire & Grace & Ash
Cluck Old Hen
Farewell to Longhollow
Glory in the Meetinghouse
Fire & Grace, *Ashley Broder, mandolin*
Johanna Novom, Adriane Post violin
Sarah Darling, viola
Paul Dwyer, cello
Jordan Frazier, bass

ARR. GARTH NEUSTADTER

Amazing Grace
Fire & Grace, *Ashley Broder, mandolin*
Johanna Novom, Adriane Post violin
Sarah Darling, viola
Paul Dwyer, cello
Jordan Frazier, bass
Molly Quinn, Estelí Gomez, soprano
Owen McIntosh, tenor

Concert Sponsors: *Richard and Nancy Griffith, Monterey Private Wealth*

Program Notes

We first heard the beautiful composition, *Unless*, on YouTube and immediately fell in love with it. It was composed by Paul Kowert, Brittany Hass and Jordan Tice, who now are the group called Hawktail. It is a gorgeous representation of a modern Americana chamber folk composition.

When designing this program we wanted to include some well-known American folk songs that our audience would know. We chose these Three American Folk Songs, *500 Miles* by Hedy West (1938–2005), *Shenandoah*, a Traditional song from the early 19th century, and the *House of the Rising Sun*, a traditional song made popular by the British rock group The Animals, who recorded it in 1964. The song is now known as the first "folk-rock hit."

Carmel Bach Festival audiences may recall Fire & Grace performing *The Liquid Gold Suite* in 2017. *Partita Americana* continues this idea of blending the music of Bach with folk music, this time the *E Major Partita* (BWV 1006) with American folk music. By inviting our friend Ashley Broder to join us in this partita we are bringing in the quintessential sound of American folk and bluegrass music through the voice of the mandolin.

Two Trees was inspired by a local landmark in Ventura, California, which is visible from everywhere in the city, and is even visible from the sea. Some say the trees were planted so that they could be used by sea captains to make safe landfall in Ventura. The locals love these trees and they have inspired countless photographs, and now a beautiful tune from Ashley. The two main musical themes of this piece intend to evoke the mood of the town and its people and its lovely trees.

In the 90s, William Coulter and Barry Phillips arranged and recorded several CDs of Shaker songs arranged for instrumental ensemble in a folk-Baroque style. Released by the Santa Cruz based record label Gourd Music, these recordings gave a fresh interpretation to traditional Shaker Songs which were originally sung in unison and were unaccompanied. This arrangement of Shaker Songs and Tunes draws from the vast repertoire of song melodies that the Shaker community sang and danced to from the late 18th century through the entire 19th century. During their time as one of America's most well-known Utopian communities, the Shakers developed communities which they referred to as "heaven on earth."

Arcangelo Corelli, known as the father of the Concerto Grosso, was one of the most incredible violinists, composers, and teachers of the Baroque era. His *Concerto Grosso G Minor* has two concertino lines for the violin and has six movements. Corelli occupied a leading position in the musical life in Rome for almost thirty years and the Italian folk music he was surrounded by was undoubtedly an influence. He also worked under the service of Queen Christina of Sweden and was most certainly exposed to the traditional Swedish folk violin, the Nyckelharpa.

Cluck Old Hen, *Farewell to Longhollow,* and *Glory in the Meetinghouse* are three American fiddle tunes arranged into a playful medley by Ashley Broder. We joyfully refer to this set of tunes as *Fire & Grace & Ash*. These tunes are well known and played by old-time musicians and bluegrass musicians alike.

We close our program with what is perhaps the most iconic of all American Folk songs, *Amazing Grace*. It was first published in 1779, with lyrics by the English poet and Anglican clergyman John Newton. There are many opinions on the origin of the melody, but most agree it came from a song called 'New Britain." Whatever the source, Amazing Grace has become a sort of "national anthem" in American folk music. As Bill Moyers' program stated: "It's one of the most popular and beloved songs in the English language. Transcending race, creed, geography, generation, and social station, Amazing Grace has been recorded more times than any other hymn and is widely credited with transforming lives."

– Fire & Grace

William Coulter plays a custom SCGC OMG and uses D'addario Strings.

William Coulter and Edwin Huizinga first met in Cleveland, in 2014 when both were taking part in a series of concerts produced by Apollo's Fire. The following winter Edwin was asked to join William for his annual Celtic Christmas tour with Tomaseen Foley. During that tour the duo began performing their own arrangement of Winter by Vivaldi, and the audiences loved it. This inspired them to arrange more classical music and explore other types of folk music as well. Since then they have toured together and recorded their first CD called Fire & Grace, released in October 2016.

William Coulter is an internationally acclaimed master of the steel-string guitar. In 2005, he was awarded a Grammy for a track he contributed to a solo guitar compilation of Henry Mancini music called The Pink Guitar. Coulter has been Music Director for Tomaseen Foley's A Celtic Christmas since 1998, and has performed with the Santa Cruz Baroque Festival, Apollo's Fire, and many other ensembles. Coulter earned degrees from the San Francisco Conservatory of Music and UC Santa Cruz.

Edwin Huizinga performs with Canada's biggest indie rock bands, the world's greatest baroque orchestras, some of the most innovative unique chamber orchestras, and as a soloist around the world. Last year, Edwin toured internationally with the Wooden Sky, and performed with his baroque band Acronym, as a founding member. He is also Artistic Director of a consistently sold out chamber music series in Toronto called Stereo Live, as well as Artistic Director of a kids camp in Big Sur, California.

Southern California-based Ashley Broder's talents and musical accomplishments defy easy description or classification. Fluent on mandolin, violin, and cello, Broder's original compositions draw inspiration from an eclectic range of genres, including folk, jazz, classical, pop, and rock. Classically trained in violin as a child, Broder discovered the mandolin at age eight, then took up the cello in college. Broder's 2016 release, *Two Trees*, is a solo album featuring all original compositions. The record exhibits a wide range of influences, hinting at her diverse background, but maintaining a cohesive and unique sound that is all her own. Broder's remarkable skills as tune-smith, string-arranger, and improviser are on full display as she delivers the majority of the tracks by layering her own instruments.

–Edwin Huizinga and William Coulter

GADGETBOX STUDIO

Edwin Huizinga, Ashley Broder and William Coulter

Fire and Grace is sponsored by: Christine and Alan Kemp, Jenny and Tim Smucker, Joanne Taylor

MAIN CONCERT | THURSDAY/WEEK 2

I Hear America Singing

July 26, 7:30 PM, Sunset Center Theater – 1 PERFORMANCE ONLY
San Carlos and Ninth, Carmel

WALT WHITMAN (1819–1892)	"I Hear America Singing" Reading by David Gordon

HARK! I HEAR THE HARPS ETERNAL: AMERICAN HYMNODY

JEREMIAH INGALLS (1764–1838)	"Glory To God On High"
JEREMIAH INGALLS (1764–1838)	"Slow Traveler"
CHARLES IVES (1874–1954)	"Psalm 67"
STEPHEN PAULUS (1949–2014)	"Pilgrims' Hymn"
arr. SHAW-PARKER	"Hark I Hear The Harps Eternal" *Soloist: Molly Quinn, soprano*
SAMUEL BARBER (1910–1981)	"Reincarnations" *(Mary Hynes, Anthony O'Daly, The Coolin)*

FOLK SONGS

arr. KUBIK	"Oh Dear, What Can The Matter Be?"
arr. WILBERG	"Cindy"
arr. JOHNSON	"Hard Times Come Again No More" *Soloist: Linda Lee Jones, soprano*
arr. ERB	"Shenandoah"

Intermission

AMERICAN VOICES: TRIBUTES TO WALT WHITMAN, EMILY DICKINSON, LANGSTON HUGHES

NORMAN DELLO JOIO (1913–2008)	"A Jubilant Song" *Soloist: Angelique Zuluaga, soprano*
ELLIOTT CARTER (1908–2012)	"Musicians Wrestle" and "Heart Not So Heavy"
LANGSTON HUGHES (1902–1967)	"I, Too, Sing America" *Reading by David Gordon*
JOHN MUSTO (b. 1954)	"Litany"
WILLIAM AVERITT (b. 1948)	"Fire, Fire" (from Afro-American Fragments)

THE GREAT AMERICAN SONGBOOK

JEROME KERN, arr. KNOWLES (1885–1945) "The Way You Look Tonight"

DUKE ELLINGTON, arr. REAL GROUP (1899–1974) "It Don't Mean A Thing"

AFRICAN-AMERICAN SPIRITUALS

arr. DAWSON "Ain-a That Good News"

arr. HOGAN "Elijah Rock"

arr. SHAW-PARKER "Sometimes I Feel Like A Motherless Child"
Soloist: Virginia Warnken Kelsey, soprano

arr. HOGAN "Ride On King Jesus"
Soloist: Kathleen Flynn, soprano

Artists: *Festival Chorale; Andrew Megill, conductor; David Gordon, narrator; Keenan Boswell and Lucy Fariday, piano*

Concert Sponsors: *Richard and Mary-Pat McCormick, Frank Quattrone and Denise Foderaro, Wente Vineyards*

Program Notes

Tonight's kaleidoscopic selection of American vocal music was inspired, according to Andrew Megill, by the opening line of Walt Whitman's iconic poem: *I hear America singing*, the varied carols I hear.

An appropriate starting point is New England in the wake of the Revolutionary War. Choirmaster Jeremiah Ingalls, originally trained as a cooper, was active in churches in Massachusetts and Vermont, training and leading choirs and introducing the stringed bass into the services. In 1805 he published *The Christian Harmony*, or *Songster's Companion*, a vast compilation of original compositions and arrangements, blending traditional New England styles with folksong elements, and often setting sacred texts with familiar tunes, creating a hybrid folk-hymn.

Charles Ives is indelibly associated with New England. His radical musical experimentation, with roots in American and European traditions, have placed him at the forefront of 20th century composers. *Psalm 67*, which Ives' father acknowledged as being the "best suited for use in church" of all his psalm settings, was composed in 1898, during a time when he was still active as a church organist. It employs two choirs singing simultaneously in different keys, just one example of Ives' ability to achieve magical effects with techniques that sound far ahead of their time.

The distinguished career of Stephen Paulus brought him into contact with the leading American soloists, orchestras, and opera houses. His prolific output is particularly noted for vocal music and operas such as *The Postman Always Rings Twice*. *Pilgrims' Hymn* first appeared as the final chorus in the one-act opera *The Three Hermits*, premiered in St. Paul, Minnesota in 1997. Paulus was encouraged to publish this chorus separately and, despite his reluctance to do so, the work rapidly became one of the most performed in the modern repertoire. *Pilgrims' Hymn* was heard at the funerals of presidents Reagan and Ford.

Hark, I Hear the Harps Eternal originated in William Hauser's shape note book *Olive Leaf*, from 1878. This popular arrangement was made by Alice Parker for the Robert Shaw Chorale.

Statistics show that the number of Americans who claim Irish heritage is seven times the population of Ireland herself. Samuel Barber wrote *Reincarnations* in 1939 for the chamber choir that he founded and directed at the Curtis Institute in Philadelphia. Irish poet James Stephens (1880–1950), a contemporary of James Joyce, provided the texts, which are in turn translations of earlier Gaelic poems by Anthony Raftery. Each is a portrait: Lively and lyrical in turn, *Mary Hynes* pays tribute to a notably beautiful woman. *Anthony O'Daly* is a mournful reflection on the death of a real person wrongly convicted of a crime. *The Coolin* is the most affectionate portrait; it is subtitled *The Fair Haired One*, and refers to a lock of hair at the nape of the neck which became a nickname for a loved one.

Closing the first half is a selection of American folk songs, including *Shenandoah*, which has its origins in the early nineteenth century. Although it has become the unofficial state song of Virginia, in most versions its title (often ranked as one of the most beautiful words in the English language) refers not to the Shenandoah River or Valley, but to an Indian chief by that name.

Tribute is paid to three major American poets with various choral settings of their work. Norman Dello Joio was born in New York and began his musical life as a church organist. He was a composition student of Paul Hindemith and was also influenced by jazz. *A Jubilant Song* is his setting of Walt Whitman's *A Song of Joys*, from *Leaves of Grass* (1855). Originally composed for female voices in 1945, he later recast it for mixed voices and a dynamic piano accompaniment in three contrasting sections.

The poetry of Amherst poet Emily Dickinson has attracted a wide spectrum of musical settings and styles, particularly in the twentieth century. *Musicians Wrestle Everywhere* (1945) and *Heart Not So Heavy* (1939) are settings by Elliott Carter. Like the early, realistic paintings of Picasso, Carter's choral works from the 1930s and 40s predate the cerebral, modernistic style with which he is more closely associated.

As a leader of the Harlem Renaissance, Langston Hughes contributed to the development of a style called jazz poetry. A native of Missouri, he traveled widely, living at various times in Kansas, Washington, D.C., and abroad, working as a seaman before settling in New York. Hughes resided briefly in Carmel in the 1930's, and completed his first book of short stories, *The Way of White Folks*, in a beach house here. *Litany* is part of New York pianist-composer John Musto's cycle of Hughes settings entitled *Shadow of the Blues* (1987). Virginia composer William Averitt composed *Afro-American Fragments* in 1991 for his local choir, Winchester Musica Viva. He explores various Afro-American musical styles in the six-movement cycle, of which he describes *Fire, Fire* as "up-tempo spiritual." *Fire* shares its title with a short-lived literary magazine in Harlem to which Hughes contributed.

Before ending with a selection of robust African-American spirituals, here's a brief sampling from the *Great American Songbook*. Although there are many publications with this title, there is no single book that includes everything. The *Songbook* is an aggregate of popular musical songs from of the first half of the twentieth century, largely created for music theatre and Hollywood films, and includes such luminaries as George Gershwin, Harold Arlen, Cole Porter, etc. *The Way You Look Tonight* was written by Jerome Kern with lyricist Dorothy Fields in 1936 for the movie Swing Time, in which it was sung by Fred Astaire. Since then it has been covered by countless artists, including Bing Crosby, Billie Holliday, Frank Sinatra, and The Lettermen and exists as a popular jazz instrumental standard. The beauty of its melody, when first played by Kern to Fields, moved his lyricist to tears. Duke Ellington's *It Don't Mean a Thing (If It Ain't Got That Swing)*, with lyrics by Irving Mills, was written in 1931. It is as much a philosophy as a musical statement, if you get my meaning.

–Allen Whear

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— Levi Cailhaux, T.T. Livermore

Online: Learn about the Carmel Bach Festival

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Get ready for a great time and great company

By Paul Rogers
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MAIN CONCERT | FRIDAY

Heroic Symphony

July 20 and 27, 7:30 PM, Sunset Center Theater
San Carlos and Ninth, Carmel

LEONARD BERNSTEIN
(1918–1990)
12 minutes

Three Dance Episodes from *On the Town*
1. *Dance of the Great Lover*
2. *Pas de deux*
3. *Times Square Ballet*

AARON COPLAND
(1900–1990)
26 minutes

Appalachian Spring

Intermission

LUDWIG VAN BEETHOVEN
(1770–1827)
50 minutes

Symphony No. 3 in Eb Major, Op. 55 ("Eroica")
1. *Allegro con brio*
2. *Marcia funebre: Adagio assai*
3. *Scherzo*
4. *Finale: Allegro molto*

Artists: *Festival Orchestra; Paul Goodwin, conductor*

Concert Sponsors: *Gerald and Dorothy Williams, Susan DuCoeur, Nancy and William Doolittle, Carmel Insurance Agency, Hesselbein's*

Program Notes

This year we celebrate the centenary of one of America's greatest musicians, Leonard Bernstein, and his significant achievements as conductor as well as composer of music both for the concert stage and the theatre. At the time our first selection was composed in the early 1940's, it was not clear which of these three realms was to dominate young Bernstein's career. After studying music at Harvard, Curtis, and Tanglewood, Bernstein moved to New York and initially eked out a living making piano arrangements. The dominant American composer at the time was Aaron Copland, who was a friend, mentor, even a father figure to Bernstein, who later said he was the "closest thing to a composition teacher I ever had." In turn, Bernstein championed Copland's music whenever possible as conductor and pianist. Inspired in part by Copland's ballet music, he composed *Fancy Free* in 1943, the same year he would make his spectacular conducting debut with the New York Philharmonic, filling in at the last moment for an ailing Bruno Walter. The following year, the basic plot for *Fancy Free* (although not the music) became the basis for the Broadway musical *On The Town*, which debuted in December 1944 and ran for 462 performances. Bernstein arranged the *Three Dance Episodes* for orchestra in 1946. Of this work, Bernstein wrote:

The story of *On The Town* is concerned with three sailors on 24-hour leave in New York, and their adventures with the monstrous city, which its inhabitants take so for granted.

I. *Dance of the Great Lover*: Gabey [played by Gene Kelley in the film], the romantic sailor in search of the glamorous Miss Turnstiles, falls asleep on the subway and dreams of his prowess in sweeping Miss Turnstiles off her feet.

II. *Pas de Deux*: Gabey watches a scene, both tender and sinister, in which a sensitive high school girl in Central Park is lured and then cast off by a worldly sailor.

III. *Times Square Ballet*: In this more panoramic sequence in which all the sailors in New York congregate in Times Square for their night of fun, there is communal dancing, a scene in a souvenir arcade, and scenes in the Roseland Dance Palace.

Bernstein's flair for rhythm and his absorption of jazz are obvious from the start. In the calmer second movement, a whiff of blues and the influence of Copland can be heard. The finale makes playful use of Bernstein's song, *New York, New York* (A helluva town/ The Bronx is up but the Battery's down/ The people ride in a whole in the groun').

Over the course of his career, Aaron Copland explored many styles of music, from jazz to Stravinsky's neo-classicism, to cowboy songs, or to serialism. What has made him an icon of American music, indeed the forger of a "vernacular," identifiably rural sound, is works like *Billy the Kid, Rodeo*, and especially, *Appalachian Spring*. Martha Graham commissioned this ballet score from Copland in 1943 via the Coolidge Foundation. The original version was for thirteen instruments and premiered at the Library of Congress in October 1944. The next year Copland made an expanded version for full orchestra, omitting some of the music deemed "purely choreographic," and laying it as a suite out in eight continuous sections. While many of Copland's original tunes have a folksong flavor, only in the penultimate section does he use an actual folk melody, the Shaker tune "Simple Gifts," upon which he spins a rich and uplifting series of variations. Described as a "love story set against a frontier background" the choreographed action is as follows: "A pioneer celebration in spring around the newly-built farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful apprehension, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house."

Copland's music has been so much imitated, indeed enshrined in the American spirit, that even if you have never listened to *Appalachian Spring* before, it will seem familiar. After conducting the work in 1946, Leonard Bernstein wrote to Copland, "It is really amazing how the clouds lift with that last page."

"I am only a little satisfied with my previous works. From today on I will take a new path," remarked Beethoven around the time of personal crisis from deafness and social isolation documented in his *Heiligenstadt Testament* of 1802. Indeed, the revolutionary works that followed changed the course of music, and the *Eroica* Symphony represents above all others a quantum leap.

Beethoven had originally intended to dedicate his Third Symphony to Napoleon Bonaparte. But it was Napoleon the reformer and defender of French revolutionary values, not the ruthless military conqueror, who appealed to Beethoven's republican ideals. Upon hearing the news that Napoleon had declared himself Emperor, Beethoven tore off the title page, angrily declaring, "Now he, too, will trample on all human rights and only indulge his ambition. He will exalt himself above all others and become a tyrant!" By the time of its publication in 1806, the title page was changed to *Sinfonia eroica* (Heroic Symphony)… "to celebrate the memory of a great man."

Everything about this symphony is on an unprecedented grand scale; each movement stakes out vast new

territory in its structure and innovations. The *Allegro con brio* is twice as long as a typical classical sonata movement. Two arresting chords introduce the opening theme. Based on simple triads, it dips briefly by half steps to the harmonically remote C-sharp before resolving. Bernstein called this theme "simplicity itself, made manifest" and the unexpected dip "a stab of obtrusive otherness." This motive, planted early, proves significant in the overall design. The extended development section is loaded with powerful harmonic and rhythmic dissonances and a *fugato*, eventually introducing an entirely new theme in distant E minor. When at last the recapitulation nears – prepared by quietly suspenseful dominant chords – the horn enters with the principal theme in the tonic key, two bars ahead of the orchestra. At the first reading of the symphony at the palace of Prince Lobkowitz in 1804, (reenacted in the 2003 film *Eroica*, starring our own Peter Hanson as concertmaster Wranitzky), Ferdinand Ries recalled, "I stood beside Beethoven, and, thinking a blunder had been made I said, 'Can't the damned hornist count? It sounds infamously false!' I think I came pretty close to receiving a box on the ear. Beethoven did not forgive the slip for a long time." Bold modulations prepare a long coda that finally luxuriates in the tonic key, building to a decisive climax that balances the movement's monumental structure.

Paul Goodwin

When Beethoven learned of Napoleon's death in 1821, he said, "I have already composed the proper music for that catastrophe," obviously thinking of his *Marcia funebre*. Solemn march music with rumbling basses instead of drums alternates with passages of radiance in this movement of astonishing emotional range. At its center is a double fugue in F Minor that reaches a point of unbearable tension. Towards the end, the funereal theme dissolves into fragments, as Donald Tovey describes, "its rhythms and accents utterly broken with grief."

Next, the quietly energetic *Scherzo* reaffirms life, its generous structure in proportion with the rest of the symphony. The *Trio* shows off the unique sound of three horns in hunting mode. In the through-composed *da capo* Beethoven inserts a joke: after nearly 400 bars in triple time, a surprise switch to *duple* time bursts forth like gargantuan footsteps.

The *Finale* is a complicated blend of variation and sonata forms. To make sense of it, Tovey distilled the basic components to a "Bass, a Tune, and a Fugue." After a fiery introduction, the "bass" presents itself as a theme, plucked by the strings. A series of increasingly busy variations follows, until the real "tune" arrives, retaining the opening theme as its bass line. This is the *Prometheus* theme from Beethoven's ballet of 1801, also used as a *contredanse* and in the Variations, op. 35. Next the bass theme becomes the subject of a fugue, leading to a development section, culminating in a grand march. Then comes *another* fugue, with the bass theme inverted and a counter-subject from the *Prometheus* tune. The next climax prepares an extended coda, beginning with the eloquent *Poco Andante* wind choir. A recollection of the blazing opening brings this monumental work to a close with music of truly heroic virtuosity.

–Allen Whear

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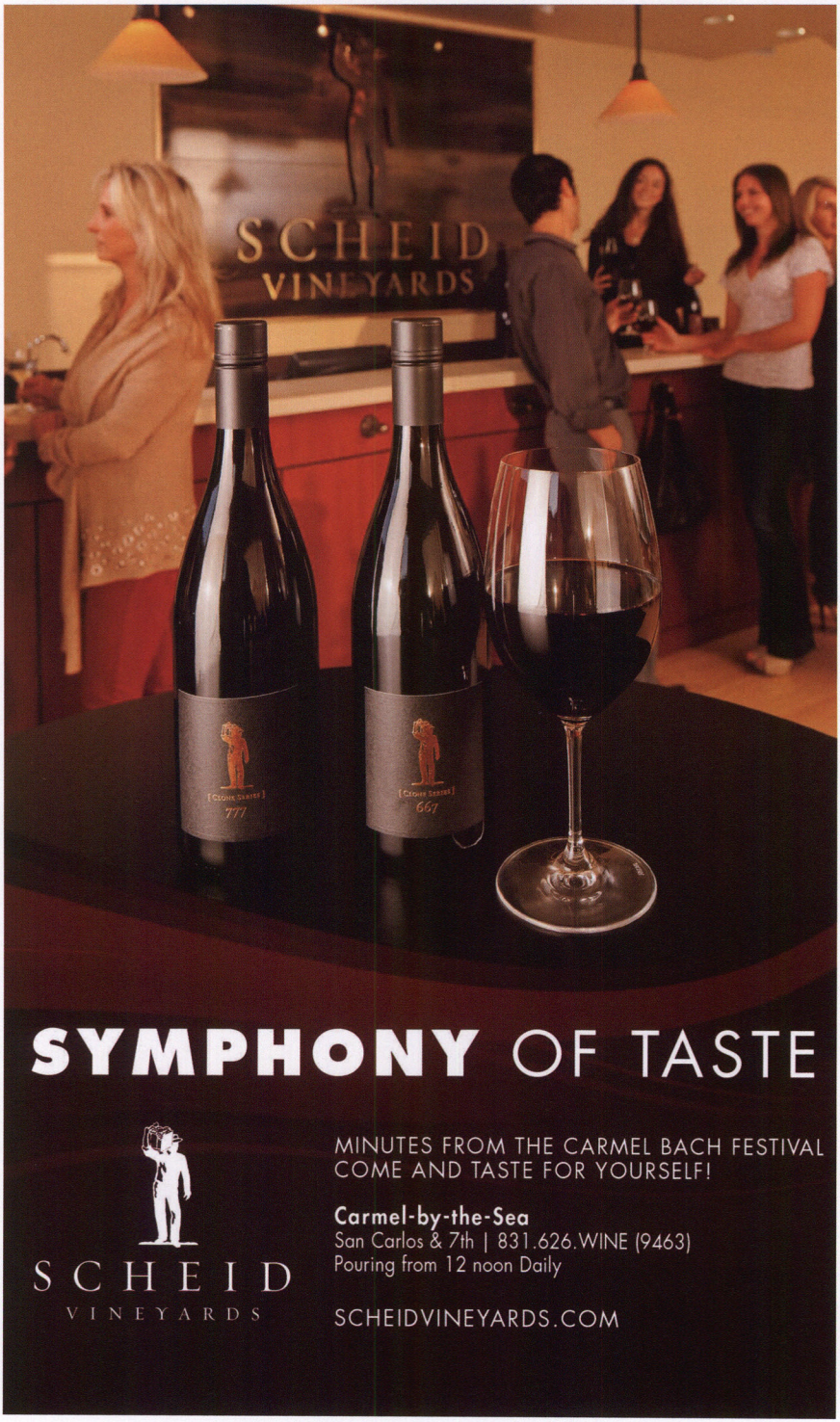
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Best of the Fest

JOIN US ON CLOSING NIGHT!

July 28, 7:30 p.m., Sunset Center Theater
San Carlos and Ninth, Carmel

Join us on the closing night of the Festival for the beloved tradition, Best of the Fest. After the concert, please join us on the terrace for a reception toasting the conclusion of the 81st Festival.

Favorite selections from the Festival are performed in this closing night concert that celebrates music, Carmel, the musicians of the Bach Festival, and the Festival's loyal patrons. The program is a sampler of critical and audience favorites from throughout the two-week Festival, including chamber concerts, the Family Concert, Tower Brass and the Carmel Mission programs that commemorates and honors music, the legacy of Johann Sebastian Bach, and the mystical setting of Carmel-by-the Sea.

Artists: *Paul Goodwin, conductor; Andrew Megill, associate conductor, director of the chorale; John Koza, assistant conductor of the chorus; Festival Orchestra, Chorale, Chorus, Soloists*

This concert is sponsored by the former presidents of the Carmel Bach Festival: John Buffington, Ted Calhoun, Kevin Cartwright, Davis Factor, Carlotta Mellon, Dave Nee, Betsey Pearson, Lee Rosen, Natalie Stewart, Lamont Wiltsee, Emily Woudenberg and Cyril Yansouni.

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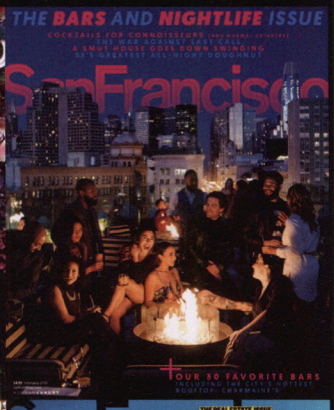

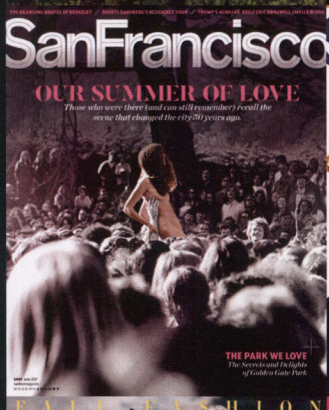

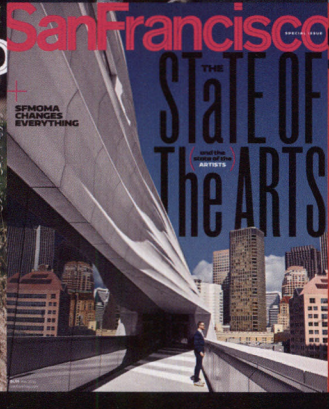

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CHAMBER CONCERT

PRE-FESTIVAL RECITAL – MONDAY

Organ and Trumpet Recital

July 9, 7:30 PM, St. Dunstan's Episcopal Church
28005 Robinson Canyon Rd., Carmel Valley

GOTTFRIED REICHE (1667–1734)	Abblasen Fanfare for Solo Trumpet
JOHANN SEBASTIAN BACH (1685-1750)	Prelude & Fugue in C for Organ, BWV 545
G. B. VIVIANI (1638–1693)	Suite for Trumpet and Organ
BERNARDO PASQUINI (1637–1710)	A Chorale Suite for Organ on "Vater unser im Himmelreich"
JOHANN SEBASTIAN BACH (1685-1750)	Chorale Prelude, BWV 737
HEINRICH SCHEIDEMANN (1595–1663)	Chorale Prelude
DIETERICH BUXTEHUDE (1637–1707)	Chorale Prelude, BuxWV 219
GEORG BÖHM (1661-1733)	Chorale Prelude
JOHANN SEBASTIAN BACH (1685–1750)	Chorale from BWV 90
GIROLAMO FANTINI (1600–1675)	Suite for Trumpet & Organ
GIROLAMO FRESCOBALDI (1583–1643)	Corrente detta dell'Elce – Fantini Canzona Prima – Frescobaldi Sonata No. 1 in C (detta del Colloreto) – Fantini Canzona Quarta for Solo Organ – Frescobaldi Sonata No. 2 in C (detta del Gonzaga) – Fantini
NICOLAUS BRUHNS (1665-1697)	Praeludium in E Minor for Organ
ARCANGELO CORELLI (arr. A. Arthur) (1653–1713)	Sonata in D for Trumpet and Strings

Artists: *Andrew Arthur, organ; Robert Farley, trumpet*

Concert Sponsors: *Katharine Comstock, James and Karen Tyler*

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CHAMBER CONCERT

PRE-FESTIVAL RECITAL – WEDNESDAY

English Muse

July 11, 5:00 PM, Church in the Forest
3152 Forest Lake Road, Pebble Beach

BENJAMIN BRITTEN
(1913–1976)

Purcell Realizations:
Canticle 1, "My beloved is mine,"
Canticle 2, "Abraham and Isaac"

BENJAMIN BRITTEN
(1913–1976)

Holy Sonnets of John Donne, Op. 35

Artists: *Thomas Cooley, tenor; Meg Bragle, mezzo-soprano; Keenan Boswell, piano*

Concert Sponsors: *Cynthia and Forrest Miller*

Meg Bragle and Thomas Cooley

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CHAMBER CONCERT

CANDLELIGHT CONCERT – SUNDAY

Summer Winds

July 15, 8:30 PM, All Saints Church
Dolores and Ninth, Carmel

JOHANN SEBASTIAN BACH
(1685–1750)

Concerto after Vivaldi, BWV 593 (arr. Rechtman)
Allegro
Adagio
Allegro

IRVING FINE
(1914–1962)

Partita for Woodwind Quintet (1948)
Introduction and Theme
Variation
Interlude
Gigue
Coda

LUDWIG VAN BEETHOVEN
(1770–1827)

Quintet in E-flat Major for Piano and Winds, Op. 16
Grave-Allegro ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo

Artists: *Dawn Loree Walker, flute; Neil Tatman, oboe; Ginger Kroft, clarinet; Britt Hebert, bassoon; Meredith Brown, horn; Keenan Roberts Boswell, piano*

Concert Sponsors: *Susi and Reid Wagstaff*

Program Notes

Vivaldi's *L'estro armonico*, Op.3 (1711), a set of 12 concertos for one to four solo violins, is one of the most influential publications in Western music. Bach made a study of Italian concertos early in his career and transcribed several works by Vivaldi, Marcello, etc. for keyboard solo. Vivaldi's *Concerto in A minor*, RV 522, originally for two violins and strings, is one of the most popular of the set, and Bach made a transcription of it for solo organ in G Minor. Taking the art of transcription a step further, tonight's program opens with a transcription of Bach's transcription for woodwind quintet by Israeli bassoonist Mordechai Rechtman.

Irving Fine was well connected with the more famous Americans heard on Friday's orchestral program, Bernstein and Copland, fellow members of the so-called "Boston School." A native of Boston, he studied at Harvard with Walter Piston and taught theory when Bernstein was a student there. Like Copland, he studied with Nadia Boulanger in France and like Bernstein he studied conducting with Kous-

sevitzky at Tanglewood. Copland admired his music and likened his style to Stravinsky. Of his *Partita for Woodwind Quintet*, the composer wrote:

> The *Partita* is a set of free variations, although only the second movement bears any marked resemblance to the formal and tonal scheme of the "theme." Actually, the technique employed throughout is closer to what is usually called thematic metamorphosis. The material of the entire work is evolved out of two melodic fragments.
>
> The titles of the various movements or sections should indicate their character. Hence, the first has the character of a Classical theme to be varied in the Classical manner. The second movement is clearly a variation of its predecessor. The movement entitled *Coda* has the character of an epilogue and solemn processional.
>
> In writing this piece, I have consciously avoided the rather stylized, playful, and contrapuntal idiom that is commonly associated with the woodwind medium. What I hoped to achieve is something perhaps more reflective; certainly more intimate expression.

Beethoven settled in Vienna in November, 1792, too late to study with Mozart, who had died the previous winter. But Mozart's legacy was strong, and in several of his early works, especially those involving the piano, Beethoven clearly models his works on the late master. Thus the *Quintet in E-flat, Op. 16*, completed in 1797, is obviously indebted to Mozart's own masterpiece from 1784, K.452. Beethoven's friend Zmeskall (for whom he wrote the "Eyeglasses" duet) owned the manuscript to Mozart's quintet, so Beethoven may have had direct access. When published in 1801, Beethoven offered an alternate version for piano and three strings.

After a broad introduction, with instruments announcing their presence in a kind of unison fanfare, each of the movements begins with the solo piano stating the theme and answered by the woodwind choir. This dialogue continues, but occasionally the individual instruments get their solo moments, such as the horn triplets near the end of the *Allegro* and the bassoon in the *Adagio*.

In this early phase of his career, Beethoven was very active as a performer on the piano, and developed a reputation as a brilliant improviser. His keyboard compositions in variation form offer but a snapshot of what must have been a breathtaking experience. At an early performance by Beethoven of his *Quintet*, which included the famous oboist Friedrich Ramm (You can hear the *Concerto* which Mozart wrote for him on the Saturday Viennese Matinee at the Sunset Center.) Beethoven's pupil Ries reported,

> In the last *Allegro* a pause occurs several times before the theme returns; on one of these occasions B[eethoven] began to improvise, taking the *Rondo* as his theme, pleasing himself and those listening for a considerable time, but not pleasing the other players. They were annoyed, and Herr Ramm even enraged. It really looked highly comical when these gentleman, expecting the movement to be resumed at any moment, kept putting their instruments to their mouths, expecting the movement to be resumed at any moment, but then had to put them down again without playing a single note. At length Beethoven was satisfied and started up the *Rondo* again. The whole assembly was delighted.
>
> *–Allen Whear*

CHAMBER CONCERT

MORNING – MONDAY

All Bach Organ Recital

July 16 and 23, 11:00 AM, Carmel Mission Basilica
3080 Rio Road, Carmel

JOHANN SEBASTIAN BACH
(1685–1750)

Prelude & Fugue in A Minor, BWV 543
Concerto in D Minor (after Vivaldi), BWV 596
Chorales from the Leipzig Manuscript:
Allein Gott in der Höh' sei Ehr', BWV 663
Schmücke dich, o liebe Seele, BWV 654
Komm, Heiliger Geist, BWV 651
Von Gott will ich nicht lassen, BWV 658
Fantasia & Fugue in G Minor, BWV 542

Artist: *Andrew Arthur, organ*

Concert Sponsors: *Robert Flanagan and Susan Mendolsohn, Kenneth and Constance Hess*

Program Notes

The *Prelude & Fugue in A Minor, BWV 543* possibly dates from Bach's Leipzig period, though its *Prelude* represents a revision of a much earlier work (BWV 543a) probably dating from his years in Weimar. It has much in common with the earlier north German *praeludia*, incorporating solo passagework in the manuals, long pedal points, developed pedal solos and brilliant improvisatory flourishes, typical of the *stylus phantasticus*. The arpeggiated nature of the manual parts is highly reminiscent of Bach's *Chromatic Fantasia*, BWV 903 – and indeed much other contemporary harpsichord literature. The harmonic framework of the fugue subject follows exactly that found in the exposition of the first movement of Vivaldi's *Concerto in A Minor* for two violins, Op.3, No. 8, of which Bach made a transcription for solo organ (BWV 593). Unusually for Bach's organ fugues, the subject is stated fully in the pedal only once, falling completely silent for the whole of the middle section. Finally, it re-enters the texture with a false entry, setting up the extraordinary climactic entry in the tenor voice, matched only by that of the E minor entry shared between tenor and alto voices some twenty bars later. Following the final statement of the subject, the improvisatory nature of the prelude returns, announced firstly by a pedal solo, followed by an inventive virtuosic display in the manuals built upon diminished sevenths. This culminates in an unprecedented chromatic cluster, interrupted by the dominant pedal of the resolute final cadence.

The concept of a concerto for a solo instrument without orchestra is relatively unfamiliar to us today, but it was not so unusual in the eighteenth century. During his early years in court, under the patronage of Johann Ernst III, Duke of Saxe-Weimar, J.S. Bach transcribed numerous instrumental Italian concerti for solo keyboard, most notably those examples by Vivaldi, Corelli, Marcello and Prince Johann

Ernst – son of the aforementioned Duke. Bach's *Concerto in D Minor*, BWV 596, is a brilliant virtuoso re-working of a concerto for two violins which, like the afore-mentioned BWV 593, originates from Vivaldi's influential Op.3 publication *L'estro Armonico*, the first edition of which was sent to Weimar by Prince Johann Ernst whilst on his travels to Utrecht and Amsterdam between 1711 and 1714.

The *Chorales from the Leipzig Manuscript*, formerly known as the "Eighteen Chorales in Various Styles" in fact originate (like BWV 596) from Bach's years in Weimar. Perhaps intended as a contrast to the concise *Orgelbüchlein* chorales from the same period, they are direct descendants of the large-scale organ chorale genre developed by Bach's immediate predecessors: Buxtehude, Pachelbel, and Böhm. It is not known how extensive this group of works was originally intended to be. However, over thirty years later in Leipzig, following the completion of the third part of the *Clavierübung* (1739), Bach himself copied fifteen of the original Weimar chorales into a new manuscript, adding embellishments and making numerous revisions – or in some cases, complete re-workings. And so these Weimar-Leipzig chorales offer us a wonderful insight into Bach's development as a composer over the last three decades of his life. The comparisons between the two extant versions are highly instructive in this regard, and as such, are considered both a musical and historical treasure. In his Bach biography, Nikolaus Forkel wrote: "No music is more dignified, noble or holy than these preludes." Such a statement alludes to Bach's undeniable success in expressing, through music, the *Affekt* of the texts on which these chorale settings are based. This was of primary importance to Bach throughout his life both as a composer and performer alike; in 1746 Bach's pupil Johann Gotthilf Ziegler said "As concerns the playing of chorales, I was instructed by my teacher, Capellmeister Bach, who is still living, not to play the songs merely offhand but according to the sense of the words."

Andrew Arthur

Although the *Fantasia and Fugue in G Minor*, BWV 542 is most often performed today as a complete bi-partite composition, it actually originated as two separate works, joined together only after Bach's death in later copies. The *Fantasia* is undeniably one of the greatest creations in all organ literature and a unique culmination of the *stylus phantasticus* tradition. From the anguished exclamations of the opening chords, its overwhelming harmonic tension calls to mind the opening chorus of the *Johannes-Passion*, written in the same key. The magnificent *G Minor fugue* is perhaps one of Bach's best-loved organ works, the combination of its characterful *perpetuum mobile* subject (highly reminiscent of a Dutch folk song published in 1700) together with Bach's harmonically rich, expressive counterpoint proving a winning combination.

–Andrew Arthur

CHAMBER CONCERT

FOYER CONCERT – MONDAY

Bach and the Viola

July 16 and 23, 1:00 PM, Sunset Center Theater Foyer
San Carlos and Ninth, Carmel

JOHANN SEBASTIAN BACH
(1685–1750)

Sonata in E Minor, BWV 1034
Adagio ma non tanto
Allegro
Andante
Allegro

FRANZ SCHUBERT
(1797–1828)

Sonata in A Minor, D.121 "Arpeggione"
Allegro moderato
Adagio
Allegretto

MANUEL DE FALLA
(1876-1946)

Siete canciones populares espagnolas
(Seven Spanish Folksongs)
El paño moruno (The Moorish Cloth)
Seguidilla murciana
Asturiana
Jota
Nana
Canción
Polo

Karina Schmitz

Artists: *Karina Schmitz, viola; Simon Martyn-Ellis, guitar*

Concert Sponsors: *Gary and Carolyn Bjorklund*

SIMON MARTYN-ELLIS *began playing the lute after finding the classical guitar repertoire too restrictive for ensemble performance. But really, he just has a great time making music with people.After undergraduate studies in his homeland Australia, Simon moved to Germany in 2002 to complete postgraduate at the Trossingen Hochschule für Musik. In Australia, he has appeared in numerous festivals including the Melbourne and Adelaide International Festivals, the Peninsula Summer Music Festival, as well as for Pinchgut Opera. Now based in the US, Simon has appeared as a founding member with ACRONYM and Duo Corbetta, as soloist and continuo with Apollo's Fire and Clarion Society NYC, at the Oregon Bach Festival and with Opera Theatre of St Louis, Handel & Haydn Society, Bach Collegium of Sand Diego, Opera Columbus and Helicon in New York City.*

"As the greatest expert on and judge of harmony, he [J.S. Bach] loved playing the viola the most, wherewith indicating where the music should be forte and where it should be piano. From his youth until the onset of old age he played well and clear, and thus was able to hold an orchestra in better order than he ever could have done from behind the harpsichord." –*C.P. E. BACH*

Program Notes

Bach's *Sonata in E minor*, BWV 1034, originally for transverse flute and continuo, has been difficult to date precisely because of a missing autograph, but the assumption is that it was composed in Cöthen in the early 1720's. The work is cast in the *sonata da chiesa* format, alternating slow and fast movements. The often dense counterpoint between viola and continuo in the fast movements sets the stage for welcome contrast in the lyrical *Andante*, built on a six-bar ostinato bass line that gently strays into new keys before returning home to G Major.

Imagine a guitar, but one that appears slightly more like a cello in shape, and played vertically with a bow, and you are pretty close to picturing the *arpeggione*. This instrument, originally called a "bowed guitar," was invented by J.G. Stauffer in Vienna in 1823, although some other makers also claim some responsibility. Its leading advocate was Vincent Schuster, who published a method book in Vienna in 1825, and was possibly responsible for commissioning this sonata. Schubert may have been attracted to the novelty of the instrument, said to have a bright, clear sound comparable to an oboe. He completed the work in November, 1824, during a period of severe health problems but also one of great productivity: *Die Schöne Müllerin*, the octet, *Death and the Maiden* quartet were among the *Arpegionne* sonata's siblings. The work was not published until 1871, by which time the arpegionne itself was forgotten. The sonata bearing its name soon became a staple of the cello repertoire, and has been arranged for many other instruments, including viola, double bass, and flute. The intimate, *gemütlich* nature of the work, the alto range of the viola, and the light character of the piano accompaniment make it suitable for performance on viola and guitar, and well poised to evoke Biedermeier Vienna and its enduring charm.

No one surpasses Manuel de Falla in representing Spanish music in the twentieth century. Born in Cádiz, he studied piano and composition there and in Madrid, eventually achieving success as a composer of *zarzuelas*, and producing his first opera, *La Vida Breve*, before moving to Paris in 1907. There he became acquainted with Ravel, Stravinsky, and Debussy, who along with Paul Dukas acted as mentors to the younger Spanish musician. While preparing his opera in Paris, Falla was asked by one of the singers to arrange some Spanish folk songs for a local recital. The result was *Siete canciones populares espagnolas* (Seven Spanish Folksongs) for voice and piano, completed in 1914, just before Falla and his compatriots were forced to leave Paris at the outbreak of World War I. The composer used well-known Spanish tunes and lyrics all on the subject of love, enriching the music with his rich, modern harmonies and vivid sense of color. The songs became well known in instrumental arrangements as *Suite Populaire Espangnol*, first by violinist Paul Kochansky and eventually many others. Falla's piano writing takes such pains to imitate the Spanish guitar that it seems highly appropriate to present them on that instrument, the original inspiration. The popular tunes employed in this suite represent different regions of Spain: *El paño moruno* (The Moorish Cloth) and *Seguidilla murciana* come from the Southeast province of Murcia. The hauntingly introspective *Asturiana* is from the Northern region. *Jota* hails from Aragon. *Nana* is a lullaby from Andalusia which the composer said was sung to him by his mother before he was "old enough to think." *Canciòn* is said to be a tune familiar throughout Spain. The final song, *Polo*, also from Andalusia, captures the fiery spirit of Gypsy music.

–Allen Whear

CHAMBER CONCERT

AFTERNOON – MONDAY

Bach Cantatas

July 16 and 23, 2:30 PM, All Saints Church
Dolores and Ninth, Carmel

JOHANN SEBASTIAN BACH (1685–1750)

Cantata: *Mein liebster Jesus ist verloren*, BWV 154
1. Aria: *Mein liebster Jesus ist verloren*
2. Recitative: *Wo treff ich meinen Jesum an*
3. Chorale: *Jesu, mein Hort und Erretter*
4. Aria: *Jesu, lass dich finden*
5. Arioso: *Wisset ihr nicht, dass ich sein muss*
6. Recitative: *Dies ist die Stimme meines Freundes*
7. Aria: *Wohl mir, Jesus ist gefunden*
8. Chorale: *Meinen Jesum lass ich nicht*

JOHANN GOTTLIEB GOLDBERG (1727–1756)

Trio Sonata in C Major (formerly BWV 1037)
Adagio
Alla breva
Largo
Gigue

JOHANN SEBASTIAN BACH (1685–1750)

Cantata: *In allen meinen Taten*, BWV 97
Versus 1: Chorale: *In allen meinen Taten*
Versus 2: Aria: *Nichts ist es spat und frühe*
Versus 3: Recitative: *Es kann mir nichts geschehen*
Versus 4: Aria: *Ich traue seiner Gnaden*
Versus 5: Recitative: *Er wolle meiner Sünden*
Versus 6: Aria: *Leg ich mich späte nieder*
Versus 7: Duetto: *Hat er es denn beschlossen*
Versus 8: Aria: *Ich hab mich ihm ergeben*
Versus 9: *Chorale: So sei nun, Seele, deine*

Artists: *Mhairi Lawson, soprano; Meg Bragle, mezzo-soprano; Thomas Cooley, tenor; John Brancy, bass; Gonzalo Ruiz, Stephen Bard, oboe; Cristina Zacharias, Marika Holmqvist, violins; Cynthia Keiko Black, viola; Paul Dwyer, cello; Derek Weller, bass; Dongsok Shin, harpsichord*

Concert Sponsor: *Didier LeGall*

Program Notes

Mein liebster Jesus ist verloren (My dearest Jesus is lost) was first heard in Leipzig on January 9, 1724, the Sunday after Epiphany. The cantata begins with an impassioned tenor aria full of heavy dissonances, and a bass line so disjunct it is difficult to realize that it is a ground bass, repeated several times, interrupted only by the trembling string effects inspired by the text: *Donnerwort, in meinen Ohren* (Word of thunder in my ears). The theme of loss stems from the Gospel reading attached to this service (Luke 2:49), wherein Jesus, separated from his parents for three days, is found in the Temple, and says, "Did you not know, that I am about my father's business?" This text is quoted directly in the bass arioso. This is preceded by a straightforward *Chorale* and an alto aria with a most unusual instrumental complement of two oboes d'amore, with the remaining strings in unison with the bass line. The oboe d'amore is pitched a third lower than the standard baroque oboe and has a unique sound that Bach used in numerous works, including the *Saint Matthew Passion*. The anguish expressed in the opening aria is vanquished with the celebratory alto and tenor duet *Wohl mir, Jesus ist gefunden* (How happy I am, Jesus is found) which breaks into triple time at the words *Ich will dich, mein Jesu, nun nimmermehr lassen* (I shall never again leave thee, my Jesus).

Johann Gottlieb Goldberg, for whom Bach composed his famous Variations, was an accomplished harpsichordist in Dresden who may have been a pupil of Bach (or of W.F. Bach). A few of his compositions survive, including trio sonatas, one of which, the C Major performed today, was once attributed to Bach and assigned the BWV number 1037. The work's innate attractiveness, and Bach's dearth of such instrumental works, make it a welcome and enduring part of the baroque chamber music repertoire, whatever its ancestry.

In allen meinen Taten (In all that I do), BWV 97, was composed in Leipzig in 1734 for an unspecified date in the liturgical calendar. There has been speculation that it might have functioned as a wedding cantata. The text is a hymn in nine strophes by Paul Fleming from 1642. Its outer movements incorporate the tune *Innsbruck, ich muss dich lassen* by Heinrich Isaac (c.1450–1517). The first movement is in the style of a French overture, whose *Grave* instrumental opening with typical dotted rhythms is followed by a fugal *Vivace* in which the three lower voices engage in complex counterpoint with the instruments while the soprano voice intones the Isaac theme as a *cantus firmus*. In the final *Chorale*, the tune is harmonized not just in the traditional four parts but more richly in seven parts – considered a symbolic number – including the independent instrumental voices. In between these bookends are four solo arias, one for each voice, and a duet for soprano and bass, beginning with the bass and continuo in a gigue-like rhythm. The tenor aria, *Ich traue seiner Gnaden* (I trust in his grace) has particularly acrobatic violin writing, including syncopations, chords, and florid string crossings. The overall spirit of the cantata seems to shine most clearly in the cheerful soprano aria with oboes: trust and contentment in submitting to the will of God.

–Allen Whear

Mhairi Lawson

CHAMBER CONCERT

FOYER CONCERT – TUESDAY

Bach and the Cello

July 17 and 24, 1:00 PM, Sunset Center Theater Foyer
San Carlos and Ninth, Carmel

DOMENICO GABRIELLI (1651–1690)	Sonata in G Major for Violoncello & Continuo *Grave-Allegro-Largo-Presto*
GIUSEPPE MARIA JACCHINI (1667–1727)	Sonata in C Major for Violoncello & Continuo, Op. 3, No. 10 *Grave-Presto e spiritoso-Adagio* *Aria francese: Allegro-Minuet*
GIUSEPPE MARIA JACCHINI (1667–1727)	Sonata in B-flat Major for Violoncello & Continuo, Op. 1, No.7 *Grave-Prestissimo-Adagio-Aria: Presto*
GIUSEPPE TORELLI (1658–1709)	Sonata in G Major for Violoncello & Continuo *Adagio-Allegro-Adagio-Allegro*
GIUSEPPE MARIA JACCHINI (1667–1727)	Sonata in A Minor for Violoncello & Continuo, Op. 1, No. 8 *Adagio-Prestissimo-Adagio-Aria: Allegro*
JOHANN SEBASTIAN BACH (1685–1750)	Suite No. 5 in C Minor, BWV 1011 *Prelude* *Allemande* *Courante* *Sarabande* *Gavotte I* *Gavotte II* *Gigue*

Allen Whear

Artists: *Allen Whear, cello; Dongsok Shin, organ*

Concert Sponsor: *Suzanne Woodard Dorrance*

Program Notes

The Basilica of San Petronio in Bologna, Italy, is one of the largest churches in the world, and the largest to be made of brick. During the seventeenth and eighteenth centuries it was one of the most important musical centers in Europe, with a rich tradition of innovative instrumental and sacred music. Its massive size may have been the reason why its *cappella musica* emphasized bass instruments – organ, brass, and strings alike – in an acoustic unfavorable to the bass. It was in Bologna in the mid-seventeenth century that a major innovation in string making made possible the idea of a bowed bass instrument such as the violoncello playing more than just bass lines: spun metal wire was introduced to the fabric of previously all-gut strings, making them thinner, more responsive and ultimately more melody capable. Thus for the first time the stage was set for the cello to emerge as a solo instrument. Among the pioneers in this field in Bologna was Domenico Gabrielli, a composer and cellist at San Petronio. He was also a member of the Academia Filharmonica di Bologna, an honor later bestowed on Johann Christian Bach and a young Mozart. Gabrielli was known locally as *Mingain dal viulunzeel,* or *Dominic of the cello*. His operas included obbligato solos for the violoncello, and his unaccompanied ricercare for that instrument are the predecessors to Bach's monumental unaccompanied suites. Gabrielli also wrote two sonatas for cello and continuo, brief works with four contrasting movements.

Gabrielli's pupil Jacchini was a native Bolognese cellist and composer, whose accomplishments on that instrument were noted by Padre Martini in the next century as approaching "the sublimity of skill of his master." His works include many virtuoso solos for the trumpet, some with the trumpet and cello alternatively sharing the spotlight, an unlikely combination in future chamber music. The sonatas for violoncello and continuo on today's program were all published in the last decade of the seventeenth century.

Torelli was born in Verona (and was most certainly a gentleman) but his studies and career centered on Bologna, where he was a violinist and violist, and ultimately a member of the above-mentioned Academia Filharmonica and *cappella musica* at San Petronio. He traveled for a period to Berlin and Vienna, but eventually returned to Bologna, where he continued to play and publish a great deal of music. He was a major contributor to the literature of the baroque trumpet, due no doubt to the high standard of trumpet playing in Bologna, and his *Concerti Grossi* (1709) pre-date those of Corelli. His solo violin concertos are seminal works which evolved out of his chamber music and experiments with contrasting textures. The *Sonata for Violoncello* was discovered in modern times in manuscript, and is a reflection of the growth in violoncello technique and repertoire in Bologna.

Throughout his career, Bach wrote for particular commissions and circumstances of employment. So it is a mystery why he would compose six suites for unaccompanied violoncello, unknown to his contemporaries and too difficult to play for amateurs, had there been a market for them. Without demand for such music from court or church, Bach took upon himself the challenge of creating counterpoint on an instrument, unlike a keyboard, incapable of sustaining multiple voices. For centuries these works, written sometime around 1720, were considered studies, if known at all, and not music for performance. Since the early twentieth century they have come to be valued as masterpieces of the repertoire. *Suite No. 5* stands apart from the others in its adherence to the French style, beginning with the *Prelude*, which is a French overture featuring a slow introduction with stately, dotted rhythms followed by a fast fugal section. The *Courante* is also in the French style, with an ambiguous 3/2 meter that is subdivided either in two or in three. *Suite No. 5* calls for scordatura, a deliberate "mis-tuning" of the strings, in this case tuning the A-string down to G, creating additional resonance and overtones in a key like C Minor. This tuning wasn't created by Bach, indeed it was often employed by cellists in Bologna in the late seventeenth century, and for this reason all of the works presented today are in this tuning (g-d-G-C).

–Allen Whear

CHAMBER CONCERT

AFTERNOON – TUESDAY

When in Rome

July 17 and 24, 2:30 PM, All Saints Church
Dolores and Ninth, Carmel

THREE'S COMPANY: THE TRIO SONATA AND THREE LADIES' MUSIC

LUIGI ROSSI (1597–1653)	Fan Battaglia
LELIO COLISTA (1629–1680)	Trio Sonata Del Vasto tuo Impero Nettuno Trio Sonata
GIOVANNI GIRALAMO KAPSBERGER (1580–1651)	Toccata & Ballo
LUIGI ROSSI (1597–1653)	I. Noi Siam tre Donzellette Semplicette II. Perché pinagete, Amanti? III. Amanti, à Giocare

Artists: *Edwin Huizinga, Adriane Post, violins; Clara Rottsolk, Virginia Warnken Kelsey, Molly Quinn, sopranos; Daniel Swenberg, theorbo and lute; Dongsok Shin, organ and harpsichord*

Concert Sponsors: *Arnold and Dianne Gazarian, Gail and Stan Dryden*

From André Maugars (1640), reporting on the music scene in Rome: "This concert transported me into such ravishment, that I forgot my mortal condition and believed myself to be among the angels."

Program Notes

When in Rome, today's concert is sponsored by the number "3." Or, with apologies to another television series, it might be also called "Three's Company." Perhaps 17th-century Rome's most important contribution to music history is the exploration of the trio sonata, culminating in the works of Arcangelo Corelli. It was, however, the singing of the famous three ladies of Le Canterina Romana that made audiences and poets swoon.

In 1633, Adreana Basile – the famed soprano of the Gonzaga court in Mantua and a favorite of Claudio Monteverdi – moved to Rome with her two daughters, Leonora and Caterina. All three sang and accompanied themselves on the lute, Spanish guitar, lyre (lirone and gamba), and harp. Like their earlier counterpart, the famed Concerto delle Dame of the court of Ferrara, Le Canterina Romana had a devoted and fantastical following. Leonora in particular

inspired numerous poets, with a genre of epigrams and a volume of poetry dedicated to her. Inspired by Leonora's singing, John Milton wrote three epigrams in her honor.

Luigi Rossi was the leading composer of the 17th-century Roman school. His cantatas are represented in more manuscript collections than those of any of his famous contemporaries: Cesti, Carissimi, Mazzochi, etc. Rossi was also known for his operas, including his *Orfeo*. Rossi's extended dramatic cantata *Noi Siam tre Donzellette Simplicette* is almost a mini-opera. It features recitative, arietta, and full-blown set-piece trios. Three young ladies, setting back home after a day of feasting and dancing, trade stories of the men who desire them. They mock these lovers mercilessly. Later, they try to recall a lovers' game, in which Cupid's arrow spins by Fortune's chance – inflicting joys and sorrows.

Lelio Colista was among the most important composers developing the trio sonata. His music was to be the model for the future trio sonatas of Purcell and Corelli. The Jesuit scholar and polymath Athanasius Kircher honored Colista with the title "The true Roman Orpheus." Colista was a lutenist, guitarist, organist, and maestro di cappella at San Marcello al Corso. He was so highly thought of that the Cardinal Chigi had Colista accompany him on his important diplomatic mission to Louis XIV's court. Henry Purcell described Colista as one of the famed Italian masters whose style he sought to emulate. In particular, Colista's contrapuntal writing, as seen most often in his canzonas, was clearly influential. Colista also hired the young Bolognese violinist Arcangelo Corelli, soon after the latter moved to Rome. Colista's symphonies became a model for Corelli, as well. Colista's symphonies or trio sonatas were written for two violins and a basso continuo – in this case, an organ and lute/theorbo – a common instrumentation in mid 17th-century church sonatas, with the lute taking the melodic bass line and occasionally supplying harmonies.

The three-ladies music of the Roman school is ravishing and one can imagine the fame and skill of Le Canterina Romana as described by the French gambist and writer André Maugars. Perhaps two of John Milton's poems to "Leonora Singing at Rome" offer another glimpse:

Naples, too credulous, ah! boast no more
The sweet-voiced Siren buried on thy shore,
That, when Parthenope deceas'd, she gave
Her sacred dust to a Chalcidic grave;
For still she lives, but has exchanged the hoarse
Pausilipo for Tiber's placid course,
Where, idol of all Rome, she now in chains
Of magic song both Gods and Men detains.

Another Leonora once inspired
Tasso, with fatal love to frenzy fir'd;
But how much happier, liv'd he now, were he,
Pierced with whatever pangs for love of Thee!
Since, could he hear that heavenly voice of thine,
With Adriana's lute of sound divine,
Fiercer than Pentheus' tho' his eye might roll,
Or idiot apathy benumb his soul,
You still, with medicinal sounds, might cheer
His senses wandering in a blind career;
And sweetly breathing thro' his wounded breast,
Charm, with soul-soothing song, his thoughts to rest.

–Daniel Swenberg

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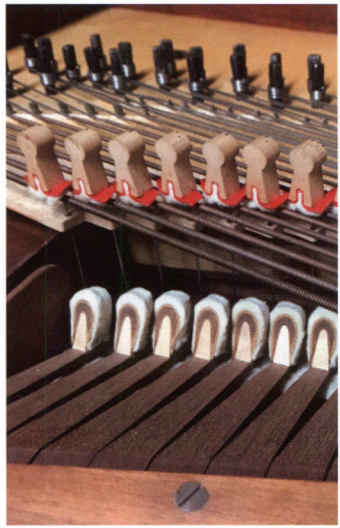

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CHAMBER CONCERT

FOYER CONCERT – WEDNESDAY

Bach and the Violin

July 18 and 25, 1:00 PM, Sunset Center Theater Foyer
San Carlos and Ninth, Carmel

DARIO CASTELLO (c.1590–c.1630)	Sonata Seconda
GIOVANNI ANTONIO PANDOLPHI MEALI (c.1630–c.1669)	Sonata, *La Cesta*, Op. 3, No. 2
JOHANN HEINRICH SCHMELZER (c.1620–1680)	Sonata Cucù
HEINRICH IGNAZ FRANZ VON BIBER (1644–1704)	Sonata Representativa
JOHANN SEBASTIAN BACH (1685–1750)	Sonata for Violin and Cembalo in A Major, BWV 1015 *Andante* *Allegro* *Andante un poco* *Presto*

Artists: *Cynthia Roberts, violin; Dongsok Shin, harpsichord*

Concert Sponsor: *Joanne Taylor*

"Stylus phantasticus, fantastic style is suitable for instruments. It is the most free and unrestrained method of composing; it is bound to nothing, neither to words nor a melodic subject; it was instituted to display genius and to teach the hidden design of harmony… it is divided into those that are commonly called fantasias, ricercatas, toccatas, sonatas."
–ATHANANASIUS KIRCHER, MUSURGIA UNIVERSALIS, 1650

Program Notes

The Venetian Dario Castello's biography is a mystery. He was a wind player who worked in the circle of Monteverdi. His dates are not known, although some believe he perished in the plague of 1630. His title is listed as *Musico Della Serenissima Signoria di Venetia in S. Marco, & Capo di Compagnia de Instrumenti*, on the title page of second volume of *Sonate concertante*, in stile modern (1644). The *Sonata seconda* is for a soprano instrument and continuo, and as such would be played on the recorder, cornetto, violin, etc. It conforms to the *stylus phantasticus*, with a continuous flow of contrasting sections and moods.

Giovanni Antonio Pandolphi Meali was born in Tuscany, but is known to have been in the service of Archduke Ferdinand of Austria in Innsbruck when his sonata collections, Op. 3 and 4 were published in 1660. (It is not known if Op. 1 and 2 even exist). These sonatas are full of the imaginative, experimental spirit of the *stylus phantasticus*. The title "La Cesta" was probably a dedication or homage to a colleague of Pandolphi's. Supposedly, Pandophi murdered a castrato singer and fled to Spain, where he spent his final days.

Johann Schmelzer is considered the most important composer in the Hapsburg court prior to Biber. He was an influential violinist and a physical link between Bertali, with whom he studied, and Biber, whom he probably taught. He is listed as a "cornettist" at St. Stephen's Cathedral in Vienna, where he was also married. He eventually became Capellmeister to the imperial court – the first non-Italian to do so – and was ennobled. He followed the court from Vienna to Prague to escape the plague, but this merely postponed his eventual fate. Schmelzer's output includes sacred music, but he is best known for his instrumental works, including the first collection of sonatas published by a German-speaking composer. A few of his works are novelties, such as the *Sonata Cucù*, which gives its titular subject a much more serious treatment than Biber's.

Biber was a native of Bohemia but is usually referred to as Austrian. He was born in what is now Stráž pod Ralskem, about 70 miles from Prague. He is considered one of the greatest violinists and composers of the 17th century. Initially, he held posts in Graz and Kroměříž. While in the service of the bishop of the latter place, he was granted leave to visit the violin-maker Jakob Stainer (an example of which you are hearing Cynthia play today!) in Absam, but instead he absconded to Salzburg, where he was engaged by the archbishop. Biber is best known today for his monumental *Mystery Sonatas*, but he had a lighter side, too. The *Sonata Representativa* was written as an entertainment piece for Carnaval in Kroměříž around 1669. Biber quotes musical notations of animal sounds as recorded in *Musurgia Universalis*, by a Jesuit scholar named Athanasius Kircher. Enjoy the sounds of the nightingale, cuckoo, frog, rooster, hen, quail, and cat, concluding with a "Musketeers' March."

Bach's *Six Sonatas for Violin and Harpsichord* are milestones in the development of the obbligato sonata. Bach's son Carl Philipp Emanual considered them "among the best composition of my dear departed father" and his biographer Forkel rated them "among Bach's supreme achievements in this field...The violin part requires a master. Bach knew the possibilities of that instrument and spared it as little as he did his clavier." Forkel also noted that these works were composed in Cöthen, which dates them between 1718 and 1722. The instruments are treated as equal partners, with a great range of textures among the various movements. They can be considered trios, as both hands of the harpsichord part feature in the three-part texture. This is obvious from the first phrase of the *Sonata in A Major*, in which the three parts engage in a warm conversation. The *Andante un poco* presents a canonic dialogue between violin and the harpsichord's right hand with a persistent staccato bass line. Both of the fast movements offer a high-spirited contrapuntal experience, the *Allegro* reaching a peak moment with violin arpeggios hovering above a bass pedal, while additional voices carry on. The *Presto* is equally complex, but with more catchy themes and a more breathless tempo.

–Allen Whear

CHAMBER CONCERT

AFTERNOON – WEDNESDAY

From the Depths

July 18 and 25, 2:30 PM, All Saints Church
Dolores and Ninth, Carmel

PHILLIPE VAN WICHEL (1614–1675)	Sonata Sexto a 3 from *Fascilus dulcedinis*, Op. 1
FRANZ TUNDER (1614–1667)	An Wasserflüssen Babylon
JOHANN HEINRICH SCHMELZER (ca. 1623–1680)	Serenata con altre arie *Serenata* *Erlicino* *Ciaccona* *Campanella*
CHRISTOPH BERNHARD (1628–1692)	Aus der Tieffen from *Geistliche Harmonien* (1665)
DAVID POHLE (1624–1695)	Sonata XII from *Prothimia Suavissima* (1672)
CHRISTIAN GEIST (c.1640–1711)	Wie schön leuchtet der Morgenstern
ROMANUS WEICHLEIN (1652–1706)	Sonata III in A minor from *Encaenia musices*, Op. 1 (1695)
DIETERICH BUXTEHUDE (c.1637–1707)	Quemadmodum desiderat cervus, BuxWV 92

Artists: *Estelí Gomez, soprano; Johanna Novom, Adriane Post, violins; Joseph Tan, violin and viola; Kyle Miller, viola; Dominic Teresi, dulcian; Daniel Swenberg, theorbo; Dongsok Shin, harpsichord and organ*

Concert Sponsors: *James and Diana Fraser*

Program Notes

The 17th century in Northern and Central Europe was a dark time. Religious wars, political unrest, famine, and disease touched the lives of the majority of German speakers. It is estimated that Germany lost 20% of its population in the 30 Years War between Protestants and Catholics and the tribulations that followed. The musical institutions of most cities were decimated by the exodus of young men going off to fight. Courts that could once boast large and lavish *Hofkapelle* were often reduced to ensembles of a few singers and instrumentalists. As a result, composers began to focus on smaller genres and solo vocal cantatas and sonatas for 3 to 5 instruments became the norm. Composers developed intimately expressive works that were nevertheless no less capable of spanning a wide range of effects. The works on today's program contrast the often more spare and austere Northern Protestant tradition in the works of Tunder, Bernhard and Geist, with the more dramatic and extravagant works of southern Catholic composers such as Schmeltzer and Weichlein.

The program begins with a *Sonata Sexto* a 3 by the Flemish composer Philippe van Wichel about whose life very little is known. This piece is typical of the *Stylus Fantasticus*, which, according to one contemporary writer, "is the most unrestrained method of composing." Composers felt completely free to exercise their imaginations, not bound by text or predetermined forms.

Franz Tunder was a composer/organist originally from Lübeck. He traveled to Italy as a young man, which was not uncommon for German composers in the early to mid -17th century. His music is influential in bridging the gap between the early German baroque style that was based on Venetian models and the High German baroque as exemplified by the music of J.S. Bach. The Lutheran Hymn *An Wasserflüssen Babylon* is a lamentation on the exile of Israel in Babylon.

Johann Heinrich Schmelzer, the first German Capellmeister to the imperial court in Vienna, was responsible for providing musical entertainments for Kaiser Leopoldo I, who loved music and was an avid composer himself. Schmelzer's Serenata is rather theatrical in nature, consisting of a series of contrasting vignettes: a dramatic opening, a frenzied Erlicino, a sweetly nostalgic *Ciaccona*, and finally a *Campanella*, the sound of bells fatefully ringing in the distance.

Known today principally for his theoretical writings, Christoph Bernhard was one of the most important composers of his generation. A student of Heinrich Schütz in Dresden and also Giacomo Carissimi in Rome, Bernhard's career began in the Italian-dominated Dresden Court before he moved to Hamburg seeking better musical fortunes. He eventually returned to Dresden where he became the principal court composer after a war-ravaged music budget forced the majority of the court Italian musicians to be sent home. His cantata, *Aus der Tieffen* (From the depths) based on Psalm 130, is a plea for redemption from the despair of sin and also, perhaps, for deliverance from the horrors and destruction of war. The piece begins recitative-like with just the solo voice and continuo alternating with instrumental interludes that comment on the vocal line. The centerpiece of the work is a sweeping *passacaglia*, a repeated, descending four-note pattern in the bass, which was emblematic for laments.

Born into a family of Town Musicians, David Pohle was another student of Schütz and later became Capellmeister for the Duke of Saxe-Weissenfels. Pohle often favored lower-sounding voices in his compositions and the *Sonata a 4* is typical in this regard, highlighting both the viola and dulcian in important melodic roles. This work features a repeated ascending melodic figure that was often used to illustrate rising or exalted effects.

German-born Christian Geist spent most of his professional career in Scandinavia, working in both the Danish and Swedish courts. The hymn *Wie schön leuchtet der Morgenstern* was written by Lutheran

minister and composer Philipp Nicolai in response to an outbreak of the bubonic plague in 1597. This hymn is often referred to as "The Queen of Chorales" and was set by many baroque composers including J.S. Bach. Geist's setting is a lovely chorale prelude. The soprano sings the tune while the two violins joyfully perform elaborate divisions around it.

Romanus Weichlein was born in Linz, Austria. He was ordained as a Benedictine monk in 1671 and spent most of his adult life as a parish priest. Weichlein published only two collections in his lifetime, one of which was a set of 12 sonatas for 5 to 7 instruments entitled *Encaenia musices* (Musical Offerings). Sonata 3 from this set is grand in scope. Flanked by opening and closing passages over pedal points is a central *passacaglia* where the composer shows off his skill at inventing ever-new variations over the repeating bass line. In contrast to the Bernhard, the tone here is of longing and hope.

Perhaps the most familiar name on today's program, Dieterich Buxtehude was, for most of his career, the organist at the Marienkirche in Lübeck where he succeeded Tunder. His fame as an organist was so great that he attracted musicians from all over Germany including a young J.S. Bach who walked over 200 miles from Arnstadt to hear the older master play. His Cantata, *Quemadmodum desiderat cervus* (Like as the Hart) is a joyful *ciaconna* with an extremely virtuosic vocal part in conversation with the two violins to the accomplishment of a dancing bass line.

–Dominic Teresi

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CHAMBER CONCERT

TWILIGHT CONCERT – WEDNESDAY

Quartets in the Forest

July 18, 5:00 PM, Church in the Forest
3152 Forest Lake Road, Pebble Beach

FRANZ JOSEF HAYDN
(1732–1809)

Quartet in G Major, Op. 77, No. 1
Allegro moderato
Adagio
Menuetto: Presto
Finale: Presto

FELIX MENDELSSOHN
(1809–1847)

String Quartet in E-flat Major, Op. 12
Adagio non troppo – Allegro non tardante
Canzonetta: Allegretto in G Minor
Andante espressivo
Molto allegro e vivace

Artists: *Peter Hanson, Adriane Post, violin; Kyle Miller, viola; Ezra Seltzer, cello*

Concert Sponsors: *John and Diane Young, Alan and Christine Kemp, Bob and Michele Axley*

Program Notes

Today's program inadvertently highlights a particularly strange and wonderful coincidence: on February 3, 1809 Felix Mendelssohn, destined to become the most famous musician in Germany, was born; less than four months later, Franz Josef Haydn – arguably the most famous musician in Europe – died in Vienna, an event which would have been duly noted by the musically sophisticated Mendelssohn family. Mendelssohn's early chamber music shows the inevitable influence of Haydn, but perhaps even more of Beethoven.

In 1799, Prince Lobkowitz (in whose home the *Eroica Symphony* would have its first reading; see Friday Main Concert), commissioned both Haydn – arguably the most famous living musician at the time – and Beethoven, the most promising composer of the younger generation, to write sets of string quartets. Haydn had recently completed his *Creation* and was the acknowledged master of the quartet genre, having produced well over sixty of them during the previous three decades. Nearing the end of his creative powers, he never did finish a traditional set of six quartets for Lobkowitz, but the two comprising Op. 77 find him still at the top of his form. These would be not just Haydn's final complete quartets, but also his last complete instrumental works of any kind.

One is constantly reminded that, although he achieved the highest level of sophistication in his music, Haydn was at heart a country lad. A folk flavor can be detected in all of the quicker movements. The march-like *Allegro moderato* has a main theme that has been likened to a Hungarian folk tune and the

Finale has been compared to a Croatian folk dance. Each of the last three movements begins with a unison statement as a starting point. The *Adagio* inhabits a different spiritual world from its neighbors in the surprising key of E-flat (revisited in the *Trio of the Menuetto*), loosely varying the opening theme but also seeming to follow a lyrical stream of consciousness, as in an operatic aria where the protagonist goes through a range of emotions. As a complete contrast to the emotional depths of the *Adagio*, Haydn's sense of humor comes vividly to life in the *Menuetto*. The movement starts on the first violin's lowest note, open G, but near the end it catapults fearlessly to the very highest note seen in chamber music to this point – a D four octaves above middle C – only to immediately plunge down to that open G. The ebullient *Finale* follows sonata form but without a contrasting second theme, always embellishing and ultimately returning to the spirited dance theme at the outset.

Mendelssohn completed the *Quartet in E-flat Major*, Op. 12, in London in September, 1829, early in his Grand Tour of Europe that would provide inspiration for such works as the *Hebrides Overture* and the *"Scottish" Symphony*. It was actually written two years after his Quartet, Op. 13, but publishing order confused their chronology. Both works show the inevitable influence of Beethoven. The slow opening of op. 12 immediately recalls that of Beethoven's *"Harp" Quartet*, Op. 74, in the same key. This introduces a sonata-form movement based on broad, lyrical themes stemming from the opening motive. In the development, a gloomy new theme appears in the second violin, which will be heard again later in the work. In place of the usual minuet or scherzo, Mendelssohn offers a *Canzonetta*, among his best-known chamber music movements, frequently played out of context as an encore or part of a collection. With a structure anticipating Dvorak's *dumka*, which alternates a slow mournful theme with sprightly interludes, its main section has an appealing, folksong simplicity, while its trio section recalls Mendelssohn's trademark gossamer, fairy-like music in the *Overture to A Midsummer Night's Dream*. The *Andante espressivo* is like one of Mendelssohn's dreamy *Songs Without Words*, infused with noble lyricism. The finale, *Molto allegro e vivace*, shocks one into reality with its opening chords and vigorous 12/8 meter anticipating the tarantella-style finale of his *"Italian" Symphony*, in the key of C Minor. There are more surprises in store, as when the gloomy theme from the first movement appears at the height of the drama, and reappears after a first violin recitative, but this time with the effect of permanently dissolving the turbulence and minor mode. Recollections of the broad main themes of the first movement eventually take over, bringing us full circle and paving the way for satisfying closure and a tranquil ending.

–Allen Whear

Kyle Miller

CHAMBER CONCERT

FOYER CONCERT – THURSDAY

Bach and the Harpsichord – Prelude! Fugue! Dance!

July 19 and 26, 1:00 PM, Sunset Center Foyer
San Carlos and Ninth, Carmel

JOHANN GOTTLIEB GOLDBERG (1727–1756)	Prelude (Presto) in C Major, DürG 4 (ca. 1750)
JOHANN SEBASTIAN BACH (1685–1750)	Ricercar a 3 from *The Musical Offering*, BWV 1079 (1747)
JOHANN CASPAR FERDINAND FISCHER (1656–1746)	Prelude and Fugue in E Major from *Ariadne* musica (1702)
JOHANN SEBASTIAN BACH (1685–1750)	Prelude and Fugue in E Major from *The Well-Tempered Clavier* Book II, BWV 878 (ca. 1740)
JOHANN SEBASTIAN BACH (1685–1750)	Ricercar a 6 from The Musical Offering, BWV 1079
JOHANN GOTTLIEB GOLDBERG (1727–1756)	Prelude (Andante) and Fugue in F Minor, DürG 5 (ca. 1750)
JOHANN SEBASTIAN BACH (1685–1750)	Polonaise in G minor from *The Notebook for Anna Magdalena Bach*, BWV Anh. 119 (1725)
JOHANN GOTTLIEB GOLDBERG (1727–1756)	Polonaise in G Minor, DürG 7/22 (1749)
JOHANN SEBASTIAN BACH (1685–1750)	Ciaccona, after BWV 1004 (1720)
JOHANN CASPAR FERDINAND FISCHER (1656–1746)	Passacaglia from "Uranie" from *Musikalischer Parnassus* (ca. 1738)

Artist: *Dongsok Shin, harpsichord*

Concert Sponsors: *Jerry and Christine Baker*

Program Notes

Johann Caspar Ferdinand Fischer is not a well-known baroque composer, yet his influence on German music and J.S. Bach is undeniable. When asked by Bach's early biographer, Johann Nikolaus Forkel, what composers his father liked, Carl Philipp Emanuel listed ten names, among them "dem Badenschen Capellmeister Fischer." Very little is known about Fischer; he seems to have lived a very long life – almost 90 years, but some think there were two Fischers, father and son with the same name. If we are talking about one man, J.C.F. Fischer was born in Schönfeld, educated in Schlackenwerth, and became Capellmeister to the court there. Because the Schlackenwerth court traveled to Prague where there was a residence, there is speculation that Fischer may have met Georg Muffat, and from him learned about Jean Baptiste Lully's music and style of playing. Fischer eventually became the Capellmeister to the court of Baden, mostly living in Rastatt, composing and performing there for the rest of his almost 60 years!

Fischer's surviving orchestral suites, published as *Le journal du printemps* in 1695, along with Muffat's Florilegium published the same year, are the earliest French style orchestral suites published in Germany. Similarly, in keyboard music, Fischer constructed suites in the French style, but expanded them with other dance movements beyond the typical allemande, courante, sarabande, and gigue that Johann Froberger established as the core of a baroque harpsichord suite. Fischer's collection, *Musikalischer Parnassus*, consists of nine suites, each named after one of the Greek Muses. The final piece of the last suite named *Uranie*, the muse of astronomy, is that most glorious of French dance movements, "Passacaglia." It is paired with an original transcription of Bach's solo violin "Chaconne;" both pieces are, interestingly, in the same key of d minor.

Johann Sebastian Bach certainly knew Fischer's keyboard suites; the variety of movements found in his six partitas reflect the variety found in Fischer's *Musikalischer Parnassus*. Bach received his inspirations from many fronts, and he also showed respect to his predecessors by carrying on, but also expanding upon, what came before. For example, it is no coincidence that Bach's four volumes of *Clavier-Übung*, published in Leipzig between 1726-1741, consisting of the *Partitas, the Italian Concerto*, the *French Overture*, the so-called *German Organ Mass*, and the *Goldberg Variations*, use the same name his direct predecessor in Leipzig, Johann Kuhnau, used in his own two volumes of *Clavier-Übung*, also published in Leipzig in 1689 and 1692, consisting of 14 partitas and a sonata.

In the case of Bach's two volumes of the Well-Tempered Clavier (1722 and ca. 1740), it is known that his direct model was Fischer's *Ariadne musica*, published in 1702. Bach's WTC has preludes and fugues in all 24 major and minor keys, demonstrating how a well-tempered (not equal tempered!) tuning could allow all the keys to be composed and played in, though retaining different characters of the different keys. Fischer's *Ariadne musica* is a collection of 20 preludes and fugues, but only in ten major and nine minor keys, and one in the Phrygian mode, reflecting the key limiting meantone tunings still prevalent in Fischer's time. The E major preludes and fugues of Fischer and Bach demonstrate Bach's awareness of Fischer's work. Bach's fugue, in the same key and meter, also has the same fugue subject with only a small difference in rhythm!

Johann Gottlieb Goldberg is one of the best-known unknown composers ever. Everyone knows Bach's *Goldberg Variations*; many people mistakenly think Goldberg wrote the aria on which the variations

are based. Whether a 14-year-old Goldberg ever performed the variations for an insomniac count will probably never be ascertained, but he was a supremely gifted keyboard player, and as a possible student of both J.S. Bach in Leipzig, and Wilhelm Friedemann Bach in Dresden, also was a gifted composer. One of his trio sonatas was long thought to be by Johann Sebastian – it is that good! He was born in Danzig, traveled in the employ of Count Hermann Karl von Keyserlingk, the Russian ambassador to Saxony, and eventually began working for Count Heinrich von Brühl in Dresden, but he died tragically young at age 29 of tuberculosis. Very few of his compositions survive; Goldberg was supposedly very self-critical and destroyed most of his music because it was not to his standards. I have paired polonaises by Goldberg and Bach to show their takes on a popular Polish dance. Goldberg's is from a collection of 24 Polonaises in all the major and minor keys – a mini WTC! I have also paired Goldberg's only surviving *Prelude* and *Prelude and Fugue* with two supreme contrapuntal efforts of Bach's, the *Ricercars* from the *Musical Offering*.

– Dongsok Shin

Dongsok Shin

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CHAMBER CONCERT

TWILIGHT CONCERT – THURSDAY

Twilight in the Cathedral

July 19 and 26, 5:00 PM, San Carlos Cathedral
500 Church Street, Monterey

ANDREA GROSSI
(late 17th century)

Sonata a 5 in D for Trumpet, Strings & Continuo, op. 3, No. 11
Vivace
Adagio
Grave
Allegro e spiritoso

ANTONIO VIVALDI
(1678–1741)

Trio Sonata in D Minor, Op. 1, No. 12, *La Folia*, RV 63

GEORGE FRIDERIC HANDEL
(1685–1759)

Concerto in F Major for Organ & Strings, op. 4, No. 4
Allegro
Andante
Adagio
Allegro

JOHANN SEBASTIAN BACH
(1685–1750)

Trio Sonata in G Major, BWV 1038
Largo
Vivace
Adagio
Presto

GIUSEPPE TORELLI
(1658–1709)

Sonata in D Major for Trumpet, Strings & Continuo, G.6
Vivace
Adagio
Allegro come stà

Artists: *Robert Farley, baroque trumpet; Evan Few, Gabrielle Wunsch, violin; Sarah Darling, viola; Ezra Seltzer, cello; Derek Weller, double bass; Andrew Arthur, director, organ, harpsichord; Michael Beattie, harpsichord continuo*

Concert Sponsors: *Valera Lyles; Noland, Hamerly, Etienne & Hoss*

Program Notes

The leading centers for trumpet playing in the late seventeenth century were Vienna and Northern Italy. Musical activities in the city of Bologna flourished in particular, due to the patronage of the cathedral of San Petronio, which attracted virtuosi on many instruments. The last quarter of the century saw a great number of Bolognese publications of instrumental works including the trumpet (and violoncello: see Tuesday, Bach and the Cello). The violinist and composer Andrea Grossi, about whom little is known, other than he was born in Mantua and served in the local court, published many sets of instrumental works in Bologna, including his Opus 3, *Sonate a 2–5 instromenti* (1682), some of which notably included the trumpet.

The *folia's* exact origins are the subject of much debate, but musical forms can be traced to the late sixteenth century in Portugal. Its name, signifying madness or empty-headedness, suggests an atmosphere of reckless abandon in early performances. Musically, it can be described as a template for improvisation, with a repeated ground bass (in the key of D Minor, this pattern is D-A-D-C-F-C-D-A) and a melody in triple time with a sustained second beat. With this basic but memorable foundation, endless variations are possible. Lully wrote a definitive *folia* (called *Les Folies d'Espagne* in France) in 1672 that established the template for composers from Italy to England to follow suit. Following Lully, the most famous examples are by Corelli (1700) and Marais (1701). Corelli's setting was for violin solo and continuo. Vivaldi created his own version in 1705 as the closing trio sonata in his Opus 1, simultaneously paying homage to Corelli and presenting his own musical resume to the world.

Handel was an exceptional organist in his youth, although his only official post as an organist was at Halle for one year in 1702. Five years later he was in Rome, where he participated in a test of skill with Domenico Scarlatti on harpsichord and organ instigated by Cardinal Ottoboni. The friendly contest concluded with Scarlatti proving to be superior on harpsichord and Handel the better on organ. Although some elaborate organ parts appear in some subsequent works, it was not until 1735 that Handel created the organ concerto for his public concerts in London's Covent Garden, where they functioned as instrumental interludes between parts of large oratorios which he had begun writing in response to the public's waning interest in Italian opera. Always sensitive to the public's taste, Handel knew that there was still a market for instrumental virtuosity, and was able to fit the bill with his concertos. The Covent Garden concerts of 1734-35 boasted "a new large Organ, which is remarkable for the Variety of its curious Stops, being a new Invention, and a great Improvement of that Instrument." The organ was already participating in the performances as a continuo instrument, and Handel's concerto accompaniments are lightly scored for strings, in order to highlight the solo instrument. The Concerto in F Major was first performed in London along with *Athalia* in the spring of 1735, and published together with five other concertos as Opus 4 by John Walsh two years later. Half a century later, Charles Burney wrote of Handel's organ playing, "there are still many living who can remember the grandeur, science and perfection…"

Bach's *Trio Sonata in G Major, BWV 1038* shares a bass line with a *Sonata for Violin and Continuo, BWV 1021* and a *Sonata for Violin and Harpsichord in F, BWV 1022*. BWW 1021 was discovered in the 1920s, leading some scholars to believe that the continuo sonata was an original Bach work and the trio was an assignment for his son C.P.E. Bach or some other student. Some argue that the trio is the stronger work, and thus should claim original authorship. The style of the piece suggests authorship during Bach's Leipzig period, when it would have been performed by the Collegium Musicum at Zimmerman's Coffee House.

The four movements are in classic *sonata da chiesa* format, alternating slow and fast movements while

avoiding overt dance forms. The opening theme of the *Largo* resembles a passage in Bach's motet, *Jesu Meine Freude* and features a walking bass line. The movement ends on a half-cadence identical to the two chords that comprise the entirety of the slow movement of *Brandenburg Concerto No. 3*. The *Presto* is a 3-part fugue, not viable in the duo version, another indication that the trio may be the original work.

Giuseppe Torelli is considered the originator of the solo violin concerto, and his *Concerti Grossi,* Op. 8, were the first works in this form to be published. He is probably the composer of a violin concerto which J.S. Bach transcribed for harpsichord as BWV 979. Torelli was born in Verona but studied and worked in Bologna, playing viola in the *capella musicale* at San Petronio. Torelli contributed to a rich repertoire of Bolognese trumpet music, likely inspired by the leading trumpet virtuoso, Giovanni Pelligrino Brandi.

–Allen Whear

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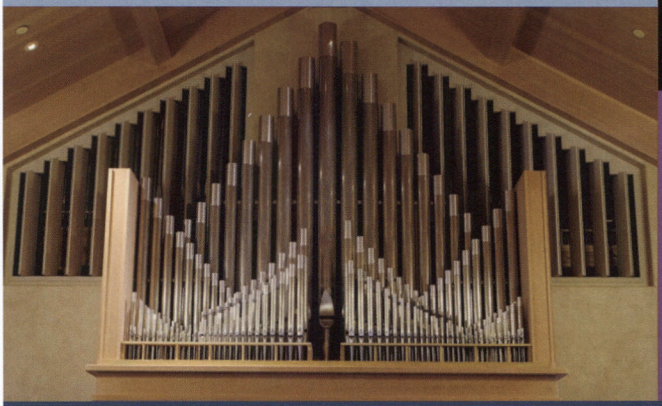

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CHAMBER CONCERT

FOYER CONCERT – FRIDAY

Lute Songs

July 20 and 27, 1:00 PM, Sunset Center Theater Foyer
San Carlos and Ninth, Carmel

A MUSICALL BANQUET

JOHN DANYEL (1564–1626)	Like as the lute delights
JOHN DOWLAND (1563–1626)	Time stands still Say Love, if ever thou didst find His golden locks, time has to silver turned Far from triumphing court
ANON	O dear Life, when shall it be?
JOHN DOWLAND (1563–1626)	Lady Rich, her Galliard
GUILLAUME TESSIER (c. 1550–c. 1600)	In a grove most rich of shade
DANIEL BATCHELAR (1572–1619)	Can she excuse Galliard, after
JOHN DOWLAND (1563–1626)	To plead my faith In darkness let me dwell Semper Dowland semper dolens Sorrow stay Fantasie Come heavy Sleep Now o now, I needs must pat

Artists: *Clara Rottsolk, soprano; Daniel Swenberg, lute*

Concert Sponsors: *Carol and Don Hilburn*

Program Notes

THE ELIZABETHAN LUTE-SONG

While I have named this program after a famous collection of lute-songs, *A Musicall Banquet*, it is necessarily a rather a small, lunchtime assortment of some of my favorites. But, I had so many favorites that I decided to concentrate on some of the poets and dedicatees. We have a couple of songs about and dedicated to Queen Elizabeth I *(Time stand still and Say Love, if ever thou didn't find)*, The Queen's Champion, Henry Lee/Lea *(His golden locks and Far from triumphing court)*, Philip Sidney, Robert Devereux, and Lady Rich. Besides works from John Dowland's various publications of lute-songs (there were four different volumes and many varied re-printings), I have included a few from his son's book, from which this recital's title came. And I could not resist including John Danyel's *Like as the lute*, as it is such a fine example of the genre and so effective at illustrating "word-painting."

A Musicall Banquet was assembled in 1610 by Robert Dowland (1586-1641), after his successful publication, *A Varietie of Lute Lessons*. Both works feature the compositions and the influence of his famous father, John Dowland, the most famous lutenist of his day. It is a discriminating collection of the current tastes in early 17th-century lute-song, featuring the best of England, France, Spain, and Italy. As Dowland makes a point of saying, a good host provides a wide assortment. Everything has been tasted and approved; you shall not need to fear poisoning.

Among the lute solos, two of the galliards have interesting connections to the poets, composers, and dedicatees. The first is Daniel Batchelar's variation on a famous galliard by John Dowland. Dowland had honored Batchelar by composing a galliard after his song *To plead my faith.* In our selection, Batcheler returned the favor, offering his version of Dowland's famous *Earl of Essex Galliard* or *Can she excuse.* Batchelar was in the service of Robert Devereux, the Earl of Essex. Penelope Devereux, his sister, became Lady Rich (and later still Penelope Blount), for whom John Dowland composed this fine galliard. She was also the inspiration for Phillip Sidney's *Stella* from his famed collection of sonnets *Astrophil & Stella*, featured in *In a Grove.*

The lute-song is often seen as the last flourishing of the Renaissance, with its complex polyphony, which in turn gave way to the monodic/declamatory songs of the new baroque period. *In darkness let me dwell* is justifiably famous. It is a work of intense melancholy, perhaps Dowland's greatest song.

–Daniel Swenberg

Daniel Swenberg

CHAMBER CONCERT

AFTERNOON – FRIDAY

Revolutionary Beethoven

July 20 and 27, 2:30 PM, All Saints Church
Dolores and Ninth, Carmel

WOLFGANG AMADEUS MOZART (1756–1791) Quintet in G Minor, K. 516
Allegro
Menuetto: Allegretto
Adagio ma non troppo
Adagio-Allegro

LUDWIG VAN BEETHOVEN (1770–1827) Quintet in C Minor, Op. 104
Allegro con brio
Andante Cantabile con Variazioni
Menuetto: Quasi Allegro
Finale: Prestissimo

Artists: *Cynthia Roberts, Patricia Ahern, violin; Karina Schmitz, Kyle Miller, viola; Allen Whear, cello*

Concert Sponsor: *Frances Lozano*

Program Notes

Mozart placed an ad in the Wiener *Zeitung* in April 1788, announcing "Three new Quintets for 2 Violins, 2 Violas, and Violoncello, which I offer on subscription, handsomely and correctly written…" Three months later, another notice appeared: "Since the number of subscribers is still very small, I am forced to postpone issuing my 3 Quintets until 1 January, 1789." This demonstrates the beginnings of Mozart's financial troubles and a growing sense of alienation from the Viennese public. That same year, a solicitation for subscribers for his glorious last symphonies, the "Jupiter" and the G-Minor, had no takers, except for the loyal Baron von Swieten. As Robbins Landon writes, "The G Minor Quintet is a mirror of Mozart's personal tragedy: music's greatest genius was misunderstood and spurned by the only segment of society on whom he could count for support." This is one of Mozart's darkest and most poignant works in any genre.

The first movement establishes a restless and tragic mood already in the first theme, built from rising triads and chromatic descents. The first viola part – which anecdotal evidence points to having been played by Mozart himself in private readings with Haydn on violin – has alternating roles of bass, melody, and middle voice: it is the keystone of the piece. The second theme features the dissonant leap of a minor ninth, with the rare marking *mfp (mezzo-forte piano)*, like a muffled outcry. A brooding *Menuetto*, with nervous rhythm and abrupt forte chords, is temporarily relieved by the more placid *Trio* in the major mode. The *Adagio* turns inward, the strings muted and in the rich key of E-flat Major,

creating an unearthly sonority. Like a soliloquy or an operatic aria (imagine a grieving Pamina), this music seems to follow a protagonist's train of thought as it passes through various moods ranging from prayer-like contemplation, to despair (the second viola ominously responding), to hopeful flights of fancy. The final movement begins with an *Adagio* introduction in a tragic vein before leading into the *Allegro*, a cheerful 6/8 meter *rondo* in G Major. The listener must decide whether the previous sadness has been truly vanquished or if one is smiling through tears.

Beethoven arrived in Vienna in 1792, too late, alas, to fulfill his dream of studying with Mozart. He did avail himself of studies with Haydn and soon established himself as a pianist of renown. Having already written a great variety of compositions in Bonn, he chose the piano trio form for his first official opus, his calling card to the world as pianist and composer. The three trios comprising Op. 1 were first performed in the winter of 1793. Haydn was among the audience, and as Ferdinand Ries later recalled:

> *Haydn said many appreciative things about them, but advised Beethoven not to have the third, in C Minor, published. This greatly surprised Beethoven, as he considered it his best, and indeed it still gives the greatest pleasure and creates the most pronounced effect today. Therefore what Haydn said made a bad impression on Beethoven, leaving him with the idea that Haydn was envious, jealous, and did not wish him well.*

More likely Haydn was simply warning Beethoven of the conservative tastes of the day, and advising him strictly for marketing purposes, because the C Minor trio is clearly the most bold and progressive, some would say revolutionary, of the three. Haydn's recommendation was not taken and the three were published intact.

In a culture rich in domestic music making such as the Viennese enjoyed, it was common practice to seek arrangements of popular works that fit the household ensemble. Thus, one could play trio arrangements of symphonies, or quartet arrangements of operas, etc. In Beethoven's case these arrangements usually were done anonymously and without the composer's participation or approval. A few exceptions occur in Beethoven's output, notably the *Quintet*, Op. 104, which is an arrangement of the *C Minor Trio*, Op. 1, No.3. Beethoven was approached in 1817 for approval of someone's arrangement, and it being a relatively fallow period for the composer, he agreed to its publication after making his own revisions. This renewed interest in the work, well after Beethoven's style had evolved a great distance, is a kind of vindication of his reaction to Haydn's remarks a quarter century earlier, and an acknowledgement of the work's forward-looking style.

The first movement, *Allegro con brio*, is full of Beethoven's early trademarks: stormy emotions, abrupt dynamic shifts, and expanded sonata form to make space for such a brimming imagination. The second movement is a set of five variations on a song-like theme in the relative major key of E-flat. Particularly colorful is the fourth variation, in the dark key of E-flat Minor, an exercise in mysterious shadings, followed by a more assertive fifth variation and a *coda* that ends on a somewhat pastoral note. The *Menuetto* is colored with agitation, relieved by a sparkling *trio*, with cascading scales answered by a short cello melody. Beethoven saves even more brilliance for the stormy *Finale*. The expectation of a stormy ending is turned into a surprisingly calm (or ominous, depending on your point of view) conclusion. Revolutionary, indeed!

–Allen Whear

CHAMBER CONCERT

FAMILY CONCERT – SATURDAY

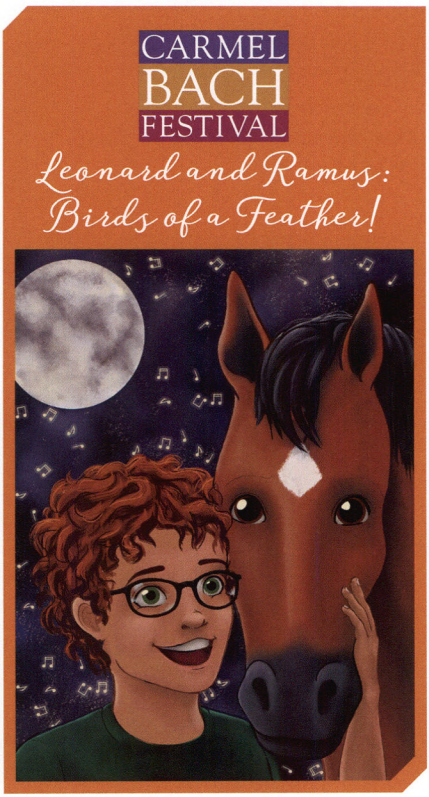
Leonard and Rasmus: Birds of a Feather!

July 21, 11:00 AM, Sunset Center Theater
San Carlos and Ninth, Carmel

OTTORINO RESPHIGI 1879–1936	Gli Uccelli (The Birds) *Prelude*
ANTONIO VIVALDI 1678–1741	Concerto in D major, RB428, "Goldfinch", *Allegro*
WILLIAM BYRD 1538–1623	The Earl of Oxford March
BENJAMIN BRITTEN 1913–1976	Cuckoo
JAYME OVALLE 1894–1955	Azulao
MODEST MUSSORGSKY 1839–1881	Ballet of Unhatched Chicks
AMY BEACH 1867–1944	Thrush at Morn
ERIC WHITACRE 1970–	Little Birds
ELENA KATS-CHERNIN 1957–	Pink-Breasted Robin
FRANZ JOSEF HAYDN 1732–1809	String Quartet in D, HOB.III:63, "The Lark", *Allegro moderato*
JOE ZAWINUL 1932–2007	Birdland

Artists: *Dawn Walker, flute; Ellen Sherman, oboe; Erin Finkelstein, clarinet; Britt Hebert, bassoon; Alicia Mastromonaco, horn; Alex Camphouse, horn; Leonard Ott, trumpet; Dominic Favia, trumpet; Suzanne Mudge, trombone; Wayne Solomon, bass trombone; Elizabeth Stoppels Girko, violin; Ann Duggan, violin; Meg Eldridge, viola; Paul Rhodes, cello; Derek Weller, double bass; Keenan Boswell, piano; Kevin Neuhoff, percussion; Tim Dent, percussion*

Concert Sponsors: *Gloria Souza and Sandie Borthwick, Daniel and Linda Cooperman, Give Back Brands, Community Foundation for Monterey County, Hewlett Foundation, Packard Foundation*



- *Minervae Oake, the Wood Nymph, Alice Kirwan Murray*
- *Narrator and the voices of Leonard and Rasmus, Paul Goodwin*
- *Youth Orchestra of Salinas Choir, directed by Michael Gomez*
- *Illustrations by Makenna Allison, a student at Savannah College of Art & Design, from Bend, Oregon.*
- *The characters of Leonard and Rasmus, story, and script are the creations of Suzanne Mudge.*

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The ♥ of Animal Rescue since 1905

Please join us for post-concert activities on the Sunset Terrace. DD, the red-tailed hawk, will be available for viewing and photos in the southwest corner. We are grateful to the SPCA of Monterey County Wildlife Center – Leah Gast, Wildlife Center Supervisor, and Ciera Duits-Cavanaugh, Assistant Supervisor– for bringing DD to our event and providing post-concert materials for the audience. DD came into the Wildlife Center in June 2007 from south Monterey County. She had some head trauma that left her with "dull mentation" and some nerve damage to her left wing that never recovered. She has worked with a number of SPCA trainers over the years. She has a fear of birds (a small songbird stuck in her enclosure will throw her into a tizzy), but she loves to catch snakes if one of those happens to find its way into her enclosure. She is permitted through the California Department of Fish and Wildlife, and the US Fish and Wildlife Services to be an education animal at the SPCA Wildlife Center.

CHAMBER CONCERT

AFTERNOON – SATURDAY

Young Artists' Showcase

July 21, 2:30 PM, Sunset Center Theater
San Carlos and Ninth, Carmel

JOHANN SEBASTIAN BACH (1685–1750)	Prelude in C, from *The Well Tempered Clavier*, Book One *Christopher Fenstermaker, piano*
VITTORIA MONTI (1868–1922)	Czardas *Hannah Shu, violin*
JOHANN SEBASTIAN BACH (1685–1750)	Prelude, Cello Suite No. 1 in G, BWV 1007 *Taylan Dincer, cello*
J. ED. BARAT (1882–1963)	Andante et Allegro *Bennett Bishop, euphonium*
GEORGE FRIDERIC HANDEL (1685-1759)	"Hence, Iris, Hence Away," from Semele, HWV 58 *Eleanor Bennett-White, mezzo-soprano*
FRIEDRICH VON FLOTOW (1812–1883)	M'appari Tutt'amor" *Giuseppe Steigman, tenor*
STEFANO DONAUDY (1879–1925)	"Vaghissima Sembianza" *Giuseppe Steigman, tenor*
FRANZ JOSEPH HAYDN (1732–1809)	Cello Concerto No. 1 in C Major, Hob. VIIb/1, Moderato *E.B. Diallo, cello*
FRÉDÉRIC CHOPIN (1810–1849)	Nocturne in Bb, Op. 9, No. 3 *Josef Elyoussoufi, piano*
MILY BALAKIREV (1837–1910)	The Lark, arr. Mikhail Glinka *Max Afifi, piano*
FRÉDÉRIC CHOPIN (1810–1849)	Harp Etude, Op. 25 *Max Afifi, piano*
ANTONÍN DVOŘÁK (1841–1904)	Terzetto in C Major, Op. 74, mvts. I & II *Nathan Nguyen and Rafael Vazquez, violin; Daisy Swanson, viola*

Young Artists

Christopher Fenstermaker, *piano*
Age: 13
School: Pacific Grove Middle School
Teacher: Barbara Ruzicka

Hannah Shu, *violin*
Age: 12
School: International School of Monterey
Teachers: Farkhad Khudyev and Mallory Linehan

Taylan Dincer, *cello*
Age: 12
School: Carmel Middle School
Teacher: Barbara Ruzicka

Bennett Bishop, *euphonium*
Age: 15
School: Pacific Grove HS
Teachers: Suzanne Mudge and Barbara Priest

Eleanor Bennett-White, *mezzo-soprano*
Age: 19
School: University of Hawaii
Teacher: Dr. Maya Hoover

Giuseppe Steigman, *tenor*
Age: 19
School: Cabrillo College
Teacher: Susanne Mentzer

Laura Wang, *violin*
Age: 13
School: Mission Hill Middle School, Santa Cruz
Teacher: Cynthia Baehr-Williams

E.B. Diallo, *cello*
Age: 15
School: Stevenson School
Teachers: Margie Dally and Adam Petrocelli

Josef Elyoussoufi, *piano*
Age: 13
School: Home School
Teacher: Barbara Ruzicka

Max Afifi, *piano*
Age: 17
School: Pacific Grove High School
Teacher: Barbara Ruzicka

Nathan Nguyen, *violin*
Age: 16
School: York School
Teacher: David Dally

Rafael Vazquez, *violin*
Age: 17
School: Monterey High School
Teachers: Farkhad Khudyev and David Dally

Daisy Swanson, *viola*
Age: 16
School: York School
Teacher: David Dally

The Carmel Bach Festival is grateful to Pacific Grove Middle School for hosting the auditions. We also thank our audition judges: Erica Horn – Artistic Director, Chamber Music Monterey Bay; Farkhad Khudyev – Music Director, Youth Music Monterey; Dr. Tom Tatton – retired string specialist.

The program is under the direction of Barbara Priest. An award-winning music educator of more than 20 years, Ms. Priest is the founder and director of the intergenerational Pacific Grove Pops Orchestra as well as the Instrumental Music Director for Pacific Grove Middle School. She was recognized as music educator of the year by both the Central Coast Section of the California Music Education Association and the Monterey Jazz Festival. She is an alumna of Monterey High School and the first honored alumni of Youth Music Monterey. Barbara is a past president of CMEA-CCS.

CHAMBER CONCERT

CANDLELIGHT CONCERT – SUNDAY

The Pilgrimage of the Rose

July 22, 8:30 PM, All Saints Church
Dolores and Ninth, Carmel

ROBERT SCHUMANN
(1810–1856)

Der Rose Pilgerfahrt (The Pilgrimage of the Rose), Op. 112

First Part

1. *Die Frühlingslüfte bringen* (The spring airs bring)
2. *Johannis war gekommen* (Johannis had come)
3. *Elfenreigen. Wir tanzen, wir tanzen* (Elven Races: We Dance, We Dance)
4. *Und wie sie sangen, da hören sie* (And how they sang)
5. *So sangen sie; da dämmert's schon* (So they sang)
6. *Bin ein armes Waisenkind* (I'm a poor orphan)
7. *Es war der Rose erster Schmerz* (It was the rose's first pain!)
8. *Wie Blätter am Baum* (Like leaves on the tree)
9. *Die letzte Scholl' hinuterrollt* (The last Scholl 'rolls down)
10. *Gebet: Dank, Herr, dir dort im Sternenland* (Prayer: Thanks, Lord, there in the Starland)

Second Part

11. *In's Haus des Totengräbers* (To the house of the gravedigger)
12. *Zwischen grünen Bäumen* (Between green trees)
13. *Von dem Greis geleitet* (Directed by the old man)
14. *Bald hat das neue Töchterlein* (Soon the new daughter)
15. *Bist du im Wald gewandelt* (Have you changed in the forest)
16. *Im Wald, gelehnt am Stamme* (In the forest, leaning against the tribe)
17. *Der Abendschlummer* (The evening slumber)
18. *O sel'ge Zeit* (O, there's time)
19. *Wer kommt am Sonntagsmorgen* (Who comes on Sunday morning)
20. *Ei Mühle, liebe Mühle* (Ah mill, dear mill)
21. *Was klingen denn die Hörner* (What sound the horns)
22. *Im Hause des Müllers* (In the house of the miller)
23. *Und wie ein Jahr verronnen ist* (And how a year has passed)
24. *Röslein!*

Artists: *Keenan Roberts Boswell, piano; Linda Lee Jones and Rebecca Mariman, soprano; Elizabeth Johnson Knight and Kathleen Flynn, mezzo-soprano; Timothy Hodges, tenor; David Newman and Jonathan Woody, baritone; Carmel Bach Festival Chorus; Andrew Megill, narrator/tenor and conductor*

Concert Sponsors: *Robert and Leslie Mulford*

Program Notes

Although Robert and Clara Schumann were both important participants in concert life – she as a virtuoso pianist and he increasingly as a composer of opera and symphonic works – they shared a tradition of cultivating domestic music making which resulted in the creation of many works of instrumental and vocal chamber music. The chamber oratorio *Der Rose Pilgerfahrt* came about for just such an occasion. An aspiring poet named Moritz Horn had sent Robert a poem that the composer found to be a "very charming and idyllic *Märchen* (fairy tale)." He was immediately taken with the idea of setting it to music and worked with the poet to create a workable libretto by editing and cutting the original. In 1850 the Schumanns had moved to Dusseldorf where Robert took on an important conducting post formerly held by Ferdinand Hiller. In July, 1851 they and their six children (with a seventh on the way!) moved into a spacious new apartment, and *The Pilgrimage of the Rose* was performed in their parlor as a house-warming party for a group of friends. Mathilde Hartmann, an amateur singer and close friend of the Schumanns, sang the title role and the other voices were members of a local singing society that met regularly. Clara Schumann herself played the intricate piano part. Schumann wrote the music in a deliberately accessible, folk-like style, creating a connection with traditional German story telling.

A brief synopsis: Rose, daughter of the Elf Queen, wants to experience life as a mortal human, with all its joys and sorrows. Despite being warned of its dangers, she persists and her wish is granted. She is given a rose to take with her as protection, without which she would die and return to the elves. She is reborn in the human world, but at first her encounters with humans do not go well. She meets a kindly old gravedigger and learns of the recent death of a young miller's daughter. Rose resembles this girl and her grieving parents happily take her in. She is now welcomed by the village and before long she finds love with a hunter. There is a joyful wedding celebration, complete with hunter's choruses. After a happy year she gives birth, then decides to pass the rose on to her child, sacrificing herself, for death and a return to the elves must be her fate. Here Schumann altered the story to have Rose transformed into an angel going to heaven.

The success of the work was such that Schumann was encouraged to create an orchestral version, which was performed with the Leipzig Gewandhaus Orchestra later that winter. Schumann expressed misgivings about the expansion of forces, feeling that the intimacy of the text was better served with just piano accompaniment. Among the distinguished Leipzig audience at that performance were Joseph Joachim and Franz Liszt, who later wrote this description of the magical effect of the Pilgrimage of the Rose:

"*Der Rose Pilgerfahrt* belongs to those images that one might call visions of poetic mysticism – here, clouds become fragrances, waves moving tones; here, everything is a transparent allegory of our inexpressible feeling, and the symbol charms us like those naïve chains of ideas whose puzzles we often pursue with the meaningful questions of childhood."

–Allen Whear

CHAMBER CONCERT

TWILIGHT CONCERT – WEDNESDAY

Baroque Gems

July 25, 5:00 PM, Church in the Forest
3152 Forest Lake Road, Pebble Beach

ANTONIO VIVALDI (1678–1741)	Concerto in G Minor, RV 157 *Allegro* *Largo* *Allegro*
ARCANGELO CORELLI (1653–1713)	Trio Sonata in F Major, Op.1, No.1 *Grave* *Allegro* *Adagio* *Allegro*
JOHANN SEBASTIAN BACH (1685–1750)	Sonata in E Minor for Flute & Continuo, BWV 1034 *Adagio ma non tanto* *Allegro* *Andante* *Allegro*
JOHANN SEBASTIAN BACH (1685–1750)	Harpsichord Concerto in D Major, BWV 1054 *[Allegro]* *Adagio e piano sempre* *Allegro*
ANTONIO VIVALDI (1678–1741)	Flute Concerto in D Major, Op. 10, No. 3, Il gardellino *Allegro* *Cantabile* *Allegro*

Artists: *Stephen Schultz, transverse flute; Peter Hanson, Johanna Novom, violin; Sarah Darling, viola; Ezra Seltzer, cello; Andrew Arthur, harpsichord*

Concert Sponsors: *John and Diane Young, Alan and Christine Kemp, Bob and Michele Axley*

Program Notes

Although best known for his solo concertos, particularly those for the violin, Vivaldi also wrote a number of string concertos for the entire ensemble to play together, most likely for his students at the Ospedale della Pietà. However, these are not merely didactic but are highly sophisticated works. The opening *Allegro* of the *Concerto in G Minor* is constructed on a repeated chromatically descending bass line with an unusual phrase length of two and a half bars. (If you played this bass line more than twice as slow, and in triple meter, you would have the foundation of Purcell's *Dido's Lament*). The breakneck closing movement is driven by descending scales passing through various keys, and the full texture is broken only by very brief windows when the bottom drops out, so to speak.

Arcangelo Corelli, (whose Genius & Judgment in Musick are universally own'd to be the best in any age produc'd) has deservedly had the good fortune to be well entertain'd in the politest part[s] of the World, and each single Opera of his has been Patroniz'd by persons of ye highest Rank & Quality.

Born in the north of Italy, Corelli settled in Rome in 1675 and established himself as an important violinist. It was his first publication, the *Trio Sonatas, Op. 1* for two violins and continuo in 1681 that launched an international reputation, since these and subsequent works were highly influential, republished throughout Europe. Indeed, Corelli's are the quintessence of the trio sonata at the time. The first of these, in F Major, follows the pattern of the *sonata da chiesa*, alternating slow and fast movements, the former providing a foundation for elaborate ornamentation, the latter featuring some contrapuntal activity. The first Allegro uses a simple four-note scale fragment as a basis for fugal interplay.

Bach's *Sonata in E Minor, BWV 1034* has been difficult to date precisely because of a missing autograph, but the assumption is that it was composed in Cöthen in the early 1720's. The work is cast in the sonata da chiesa format, alternating slow and fast movements. The often dense counterpoint between flute and continuo in the fast movements sets the stage for welcome contrast in the lyrical *Andante*, built on a six-bar ostinato bass line that gently strays into new keys before returning home to G Major.

Bach's concertos owe much to Vivaldi and other Italian models. His earliest solo concertos date from his time in Cöthen, a unique period in his career when his focus was solely on instrumental music. Very few of these concertos survive in their original form, such as the two solo violin concertos and the famous Double Concerto. Although the *Fifth Brandenburg Concerto* offered a tantalizing preview of the possibilities of a solo keyboard concerto, it wasn't until Bach assumed directorship of Leipzig's Collegium Musicum that there was occasion for such works. The *Harpsichord Concerto in D Major, BWV 1054*, is an example of Bach's practical side; it is a transcription of the *Violin Concerto in E Major, BWV 1042* and was presumably played by Bach himself or by one of his sons. The opening triad (do-mi-sol) of the untitled first movement provides a unifying motive, not only for the theme but within the contrapuntal fabric. The *Adagio* features a haunting ostinato in the bass, over which the harpsichord seemingly improvises. The closing *Allegro* is a French rondeau, in which the principal theme returns unchanged after each episode of solo playing.

Two years after publishing his *Il cimento dell'armonia e dell'inventione, Op. 8,* the violin concertos that included *The Four Seasons*, Vivaldi produced a set of six flute concertos, Op. 10. The Church in the Forest may be the ideal setting for a performance of the third of these concertos, subtitled *Il giardellino* (The Goldfinch). A pastoral feeling permeates this work, from the birdcalls between flute and violins in the outer movements, the gently lilting *siciliano* slow movement. If this whets your appetite for Vivaldi's evocations of nature, be sure to hear Peter Hanson's performance of *The Four Seasons* on Monday's Main Concert.

–Allen Whear

CHAMBER CONCERT

MORNING – SATURDAY

Mozart Matinee

July 28, 11:00 AM, Sunset Center Theater
San Carlos and Ninth, Carmel

WOLFGANG AMADEUS MOZART (1756–1791) — Concerto for Flute in G Major, K. 313
Allegro maestoso
Adagio ma non troppo
Rondo: Tempo di Menuetto
Robin Carlson Peery, flute

WOLFGANG AMADEUS MOZART (1756–1791) — Concerto for Oboe in C Major, K. 314
Allegro aperto
Andante ma non troppo
Rondo: Allegretto
Gonzalo X. Ruiz, oboe

WOLFGANG AMADEUS MOZART (1756–1791) — Exsultate Jubilate, K. 165
Clara Rottsolk, soprano

Artists: *Robin Carlson Peery, flute; Gonzalo X. Ruiz, Neil Tatman, Ellen Sherman, oboe; Meredith Brown, Alicia Mastromonaco, horn; Naomi Guy, Elizabeth Stoppels Girko, Ann Duggan, Karen Dekker, violin; Meg Eldridge, viola; Timothy Roberts, cello; Bruce Moyer, bass; Clara Rottsolk, soprano; Dongsok Shin, organ*

Concert Sponsors: *Hersch and Shirley Loomis*

Program Notes

During a trip to Mannheim in 1777 Mozart was commissioned by an amateur flute player named Ferdinand De Jean to write several concertos and quartets for that instrument. Mozart apparently struggled with the task, complaining in a letter to his father, "I do not have one hour of peace… as you know, I am quite inhibited when I have to compose for an instrument which I cannot endure." The commission had been for "three little, easy, short concertos." Although Mozart did not fully live up to his side of the bargain in numbers, nevertheless he overcame his ambivalence toward the flute and produced the lovely *Concerto in G Major,* exceeding the assignment in terms of invention and depth of musical expression. Alfred Einstein praised the third movement as a "veritable fountain of good spirits and fresh invention."

Mozart's concertos for winds all seem to be tied to a particular performer. It was Giuseppe Ferlendis, the Italian principal player in the archbishop's orchestra in Salzburg, who inspired his single completed oboe

concerto in 1777. The following year, Mozart presented the work to the outstanding Mannheim oboist Friedrich Ramm, whose reaction was "crazy with delight," according to Wolfgang, and it soon became a "war horse" in the virtuoso's repertoire. The amiable Rondo has a theme resembling an aria in the soon-to-be-composed opera *The Abduction from the Seraglio*, wherein Blonde sings the joyful aria, *Welche Wonne, welche Lust*. Mozart transcribed this *Concerto for Flute* (K.314 in D Major) and for many years this was the only version known. The parts to the *Oboe Concerto*, long assumed lost, were rediscovered only in 1920 in the archives of the Mozarteum in Salzburg.

In his extensive youthful travels, Mozart absorbed local influences and national styles, synthesizing and improving as he went. While the concertos on this program may reflect the impressive Mannheim instrumental standards or the orchestral style of his native Salzburg, the motet *Exsultate Jubilate* is a direct result of his Italian sojourn. By the age of sixteen he was visiting Italy for the third time, having already had an audience with the Pope, been named a knight in the Order of the Golden Spur, and awarded membership in the *Accademia Filarmonica di Bologna*. In Italy alone he composed two Italian operas, several arias, and numerous string quartets and symphonies. Mozart penned Exsultate in January, 1773 for the famous castrato Venanzio Rauzzini, who had recently performed Mozart's latest Italian opera, *Lucia Silla* in Milan. (In modern times this work is always sung by a soprano; authenticity has its limits.) Although this is a setting of a sacred text, the work's form resembles a concerto with three contrasting movements and a decidedly virtuosic, even operatic element in the vocal part. A brief recitative links the first two movements. The final section, *Alleluja*, is one of Mozart's most celebrated, notable for its vocal tour de force on a single word and for the infectious joy it conveys.

–Allen Whear

Text and Translations

Exsultate, jubilate, o vos animae beatae, exsultate, jubilate, dulcia cantica canendo; cantui vestro respondendo, psallant aethera cum me.	Rejoice, be glad, o you blessed souls, rejoice, be glad, singing sweet songs; in response to your singing let the heavens sing forth with me.
Fulget amica dies, jam fugere et nubila et procellae; exorto est justis inexspectata quies.	The friendly day shines forth, both clouds and storms have fled now; for the righteous there has arisen an unexpected calm.
Undique obscura regnabat nox, surgite tandem laeti, qui timuistis adhuc, et jucundi aurorae fortunatae frondes dextera plena et lilia date.	Dark night reigned everywhere [before]; arise, happy at last you who feared till now, and joyful for this lucky dawn give garlands and lilies with full right hand.
Tu virginum corona, tu nobis pacem dona, tu consolare affectus, unde suspirat cor. Alleluja.	You, o crown of virgins, grant us peace, console our feelings, from which our hearts sigh. Alleluja.

VIRGINIA BEST ADAMS MASTERCLASS SHOWCASE

AFTERNOON – SATURDAY

July 28, 1:30 PM, Carmel Presbyterian Church
Junipero & Ocean Ave, Carmel

NIKOLAUS BRUHNS (c.1665–1697)
Cantata: *Hemmt eure Tränenflut*

JOHANN SEBASTIAN BACH (1685–1750)
Cantata, BWV 163
- Aria: *Nur jedem das Seine*
- Recitative: *Du bist, mein Gott, der Geber aller Gaben*
- Aria: *Lass mein Herz die Münze sein*
- Duet Recitative: *Ich wollte dir, o Gott, das Herze gerne geben*
- Duet Aria: *Nimm mich mir und gib mich dir!*
- Chorale: *Fuhr auch mein Herz und Sinn*

JOHANN SEBASTIAN BACH (1685–1750)
Cantata, BWV 72
- Chorus: *Alles nur nach Gottes Willen*
- Recitative: *O selger Christ, der allzeit seinen Willen*
- Aria: *Mit allem, was ich hab und bin*
- Recitative: *So glaube nun!*
- Aria: *Mein Jesus will es tun, er will dein Kreuz versussen*
- Chorale: *Was mein Gott will, das g'scheh allzeit*

Virginia Best Adams Fellows: *Hannah DePriest, soprano; Luthien Brackett, mezzo-soprano; Jonas Budris, tenor; Andrew Padgett, baritone*

Artists: *Evan Few, Amelia Roosevelt, violin; Cynthia Keiko Black, viola; Paul Rhodes, Allen Whear, cello; Bruce Moyer, bass; Stephen Bard, Ellen Sherman, oboe; Daniel Swenberg, lute; Michael Beattie, harpsichord and musical director; David Gordon, director*

Concert Sponsor: *Robert Lyle*

Program Notes

Nikolaus Bruhns, town organist of Husum, was an important figure of the North German Baroque. A pupil of Buxtehude, Bruhns is primarily known for his organ compositions, but there are a handful of remarkable vocal pieces, including today's cantata. He was unanimously elected organist of the Domkirche in Husum early in 1689, but died prematurely in 1697, at the age of 32. Highly regarded by J. S. Bach, one senses his influence especially in the early cantatas. The Easter cantata *Hemmt eure Tränenflut*, is an example of the very best early cantata composition. The proportions are perfect. Each voice part has essentially its own aria-strophe, while the outer movements employ the full ensemble: first, a concertate movement featuring the soprano and, to finish, a more contrapuntal piece, based on the Easter choral, "Christ lag in Todesbanden."

Cantata BWV 163 is one of J. S. Bach's greatest works from the Weimar era. While at the sophisticated court at Weimar, Bach had access to probably the best poet of his career, the director of the mint, Salomo Franck, whose poetry often used money as a metaphor. It is central to the bass aria of this cantata that starts with a measured tenor aria with strings that restates Christ's rather heated replay to the questioning Pharisees. Both Bach and Franck ignore the passion of the charge by Jesus of hypocrisy. They are interested in the question of sacred versus secular issues. The cantata has an interesting scheme: The opening aria uses the whole range of the orchestra. The next aria exploits the bass and the lower instruments. The soprano-alto recitative and duet are predominantly high in range. The division of range subtly exploits the low range for things earthly and the high for things heavenly. The opening tenor aria is almost academic in its metrical insistence on the declamation. The following bass aria uses two celli as the obbligati, the darkness of which, combined with the bass voice, produce a texture very like the descent into the earth in Wagner's *Das Rheingold*. It is one of Bach's most daring sonorities. The soprano and alto recitative is not only high and light but also very complicated in its myriad of detail. The duet itself is gorgeously simple and songful with the strings playing the chorale "Meinen Jesum lass ich nicht" on top of the texture. The work ends with a four-part harmonization by the American composer, John Harbison, of the chorale "Wo soll ich fliehen hin."

Cantata BWV 72, another masterpiece from Bach's time in Weimar opens with a brilliant and fiery chorus of great richness for both the singers and instrumentalists. The middle section is much quieter and more inward without changing the headlong tempo. The following alto recitative-arioso-aria is a complicated structure and the litany form ends with a brilliant and headlong aria with two solo violins. After a recitative, the gorgeous and sweet soprano aria with oboe and string comes like a balm. Notice how Bach brings back the voice for the last heavenly phrase of the aria. "Was mein Gott will" ends the cantata on a quiet note.

–Craig Smith

Virginia Best Adams with David Gordon

SEASIDE COMMUNITY CONCERT

EVENING – THURSDAY

Free Concert

July 19, 7:00 PM, St. Francis Xavier Church
1475 La Salle Ave., Seaside

JOHANN PEZEL 1639–1694	Suite of Sonatas
ANTONIO VIVALDI 1678–1741	Concerto in E Major, RV 269 Spring
LEONARD SALZEDO 1921–2000	Divertimento *Prelude* *Scherzo* *March*
ELENA KATS-CHERNIN 1957–	Pink-Breasted Robin
FRANZ JOSEF HAYDN 1732–1809	String Quartet in D, HOB.III:63, "The Lark" *Allegro moderato*
WILLIAM BYRD 1538–1623	The Battle *The Soldier's Summons* *The March of Footmen* *The Trumpetts* *The March to the Fight* *The Retreat* *The Burying of the Dead* *The Galliarde for the Victorie* *The Earl of Oxford March*

Artists: *Leonard Ott, trumpet; Dominic Favia, trumpet; Greg Smith, trumpet; Bruce Chrisp, trombone; Suzanne Mudge, trombone; Wayne Solomon, bass trombone; Kevin Neuhoff, percussion; Youth Music Monterey musicians – Adam Shapiro, trumpet; Elijah Taurke, trombone*

Elizabeth Stoppels Girko, violin; Ann Duggan, violin; Meg Eldridge, viola; Paul Rhodes, cello

Concert Sponsors: *Community Foundation for Monterey County, Packard Foundation, Hewett Foundation, Monterey Peninsula Foundation*

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La Jolla, CA
ljms.org

Mainly Mozart Festival
June 1 - 24
San Diego, CA
mainlymozart.org

Music@Menlo
July 13 - August 4
Atherton, CA
musicatmenlo.org

Colorado

Aspen Music Festival and School
June 28 - August 22
Aspen, CO
aspenmusicfestival.com

Bravo! Vail
June 21 - August 2
Vail, CO
bravovail.org

Strings Music Festival
June 22 - August 24
Steamboat Springs, CO
stringsmusicfestival.com

New Mexico

Santa Fe Chamber Music Festival
July 15 - August 20
Santa Fe, NM
santafechambermusic.com

Oregon

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June 25 - July 29
Portland, OR
cmnw.org

Oregon Bach Festival
June 29 - July 14
Eugene, OR
oregonbachfestival.org

Washington

Seattle Chamber Music Society Summer Festival
July 2 - 28
Seattle, WA
seattlechambermusic.org

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July 3 - August 18
Jackson Hole, WY
gtmf.org

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In Honor of Nelson Mandela's 100th Birthday
Thursday, October 11 at 8PM

The Soldiers' Chorus of The United States Army Field Band
Thursday, November 1 at 8PM
Free Community Event, Reservations Required

Pilobolus
Friday, November 2 at 8PM

Imago Theatre Presents FROGZ!
Friday, November 9 at 7PM

2019

Elvis and Me:
An Evening with Priscilla Presley
Thursday, January 10 at 8PM

An Evening with Branford Marsalis
Saturday, January 12 at 8PM

The Second City:
It's Not You, It's Me
Thursday, February 14 at 8PM

Nathan Williams & The Zydeco Cha Chas
Friday, February 22 at 8PM

We Shall Overcome - A Celebration of Dr. Martin Luther King, Jr.
Thursday, February 28 at 8PM

Becoming Kareem
An Evening with Kareem Abdul-Jabbar
Saturday, March 9 at 8PM

Across the Great Divide - A Celebration of the 50th Anniversary of The Band
Sunday, March 31 at 7PM

Anoushka Shankar
Saturday, April 20 at 8PM

Spector Dance: *Ocean Trilogy*
Thursday, April 25 at 7PM

FRIENDS! *The Musical Parody*
Friday, April 26 at 8PM

An Evening with Louie Anderson
Thursday, May 16 at 8PM

The Purple Xperience
Wednesday, June 5 at 8PM

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Art of Music Raffle

In its 10th year, the Art of Music Raffle has become a cherished Festival tradition. The raffle features 130 works of art inspired by the natural beauty of Carmel and the Bach Festival experience. The artists, most of whom work and live on the Monterey Peninsula, donate each piece.

PLACE: Marjorie Evans Gallery at the Sunset Center
DATES: July 14 -28
HOURS: Monday–Friday, 9:00–5:00 p.m., as well as before, during intermission, and after Festival events held at the Sunset Center
COST: $10 per ticket, or 7 for $40

To enter the raffle, drop your filled out raffle tickets in the box under the artwork you would like to win. Winning tickets will be drawn the week of July 30, and winners are contacted by phone. Winners can pick up artwork at the Bach Festival Office August 2–3, or pieces can be mailed. If you need to have your artwork mailed, you will be asked to arrange for payment or shipping costs by credit card. A fee of $15 covers shipping and handling.

ART OF MUSIC RAFFLE COMMITTEE

Gail Dryden–chair; Diane Cailliet, Susan DuCoeur, Cheryl Gillette, Mary Hill, Alex Mills, Kay Morris and Suzanne Schmidt

Ronald F. Adams
Wendy Angel
Lynn C. Archer
Eleen Auvil
Willa Aylaian
Kimm Barnes
Mary FitzGerald Beach
Darlene Berry
Carole Bestor
Beverly Borgman
Christine Boulanger
Jean Brenner
Fred Brown
Will Bullas
Wynn Bullock
Diane Cailliet
Lynn Carr
Melanie Cervi
Mahlon Coleman
Mary Conway
Christine Crozier
Donna Davenport
Larry Davidson
Sheila Delimont
Dixie M. Dixon
Miguel Dominguez
Gael Donovan
Suzanne Dorrance
Anne Downs
Susan DuCoeur
Cornelia Emery
Mark Farina
Geri Flesher
Annette Foisie
Larry Fones
Susan Giacometti
Jane Goode
Dick Gorman
Kathryn Greenwald
Jacquelyn Haag

Charlotte Hallam
Thomas Hawley
Mary Hill
Peter Hiller
Peggy Hutton
Heidi Hybl
Sunee Jines
Barbara Johnson
Sam Johnston
Adrianne Jonson
Sandra Jordan
Jim Jordan
Cheryl Kampe
Alan Kemp
Mary Kay King
Evelyn Klein
Kyoko Kojima
Pam Landram
Francyne Laney
Myles Lee
Gail Lehman
Laura E. Levin
Katherine Lewis
David Ligare
Stephan Ligas
Laura Lockett
Linda Logan
Janet K. Long
Shirley Loomis
Fran Lozano
Susan Manchester
Linda Marcellini
Mary C. Masten
Ellen McGrath
Alicia Meheen
Susan R. Mendelsohn
Ali Miner
Meredith Mullins
Jean Murphy
Noelle Nichols
Robert Nielsen
Arlene Nolan
Chuck Olsen
Christine Olson
Gerald Park
Robertson Parkman
Kim Pisor
Lauren Pond
Maria M. Prince
Joe Ragey
Suzi Randall
Martha Renault
Katherine Spitz Rhodes
Ron Rice
Marybeth Rinehart
Stan Robbins
Ben Roberts
Mary Roberts
Sandy Robinson
Deborah Russell
Christopher Sawyer
Robin Sawyer
David Seibert
Ann Seifert
Barbara Serbent
Jim Serbent
Kathy Sharpe
Marcia Shortt
Dee Steiner
Barbara Svetlik
Jerry Takigawa
Pamela Takigawa
Gretchen Taylor
N. J. Taylor
Richard Tette
Illia Thompson
Bonnie Tucker
Joaquin Turner
Sally Tuttle
Jan Wagstaff
LaVerne Whitmill
Robin Winfield
Susan Wirshup
Reid Woodward
Vern Yadon
Paul Youngman
Helma Zeuge
Terrence Zito
Patricia E. Zobel
Lynn Zwaggerman

MEET THE ARTIST

Mary K. Roberts graciously donated the artwork that adorns the cover of this year's program book.

Mary and her husband Ben moved to the Monterey Peninsula in 1982 and found its beauty, and rich photographic and artistic history inspirational. Although a busy work schedule left little time to pursue her art, she has donated artwork to such organizations as the Carmel Bach Festival, Monterey Museum of Art, Mariposa Small Wonders, and Napa Valley Mustard Festival for more than a decade.

Retirement in 2015 has given Mary the gift of time for creative expression. She still loves to experiment with different techniques and processes in conceptualizing her artwork, including photography reimagined with post-production tools. She is delighted to have her art selected for the 2018 Carmel Bach Festival program cover.

The artwork featured on the cover is displayed in the annual Art Raffle.

FESTIVAL VOLUNTEERS

The Carmel Bach Festival is appreciative of its more than 200 volunteers who give their time, energy, and talents to support the Festival's mission. In 2017, volunteers provided nearly 5,000 volunteer hours. A special thank you to volunteers highlighted in **BOLD** for contributing more than 50 hours of service to the Festival. If you would like to learn more about volunteer opportunities with the Festival, contact Olivia Colombo at Olivia@BachFestival.org.

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Anne Albano
Peter Albano
Elaine Alster
Lisa Andrew
Sharon Armbrust
Eleanor Avila
Bob Axley
Vava Bailey
Nelson Balcar
Mohsen Banuazizi
Kimm Barnes
Dorothy Becker
Lettie Bennett
Becky Biondi
Dan Biondi
Susan Bjerre
Fran Blomgren
Patricia Bolen
Sandie Borthwick
Carolyn Brown
Susie Brusa
Debbie Busch
Cris Cabanillas
Diane Cailliet
Alan Carlson
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Walan Chang
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Stan Dryden
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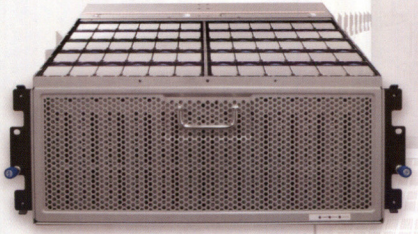

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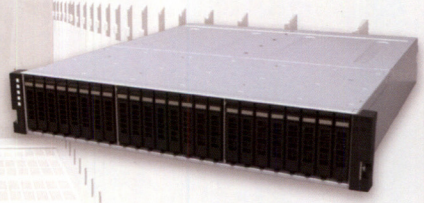

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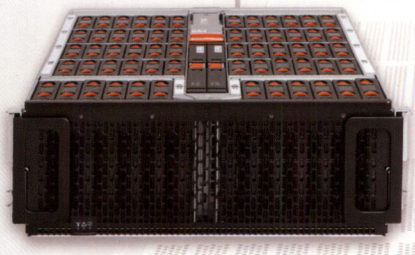

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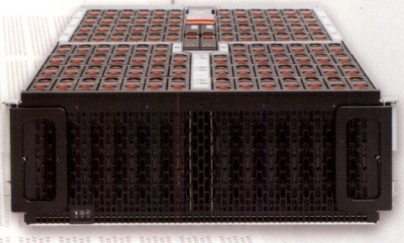

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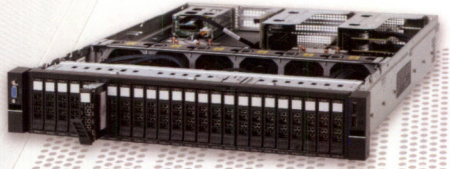

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